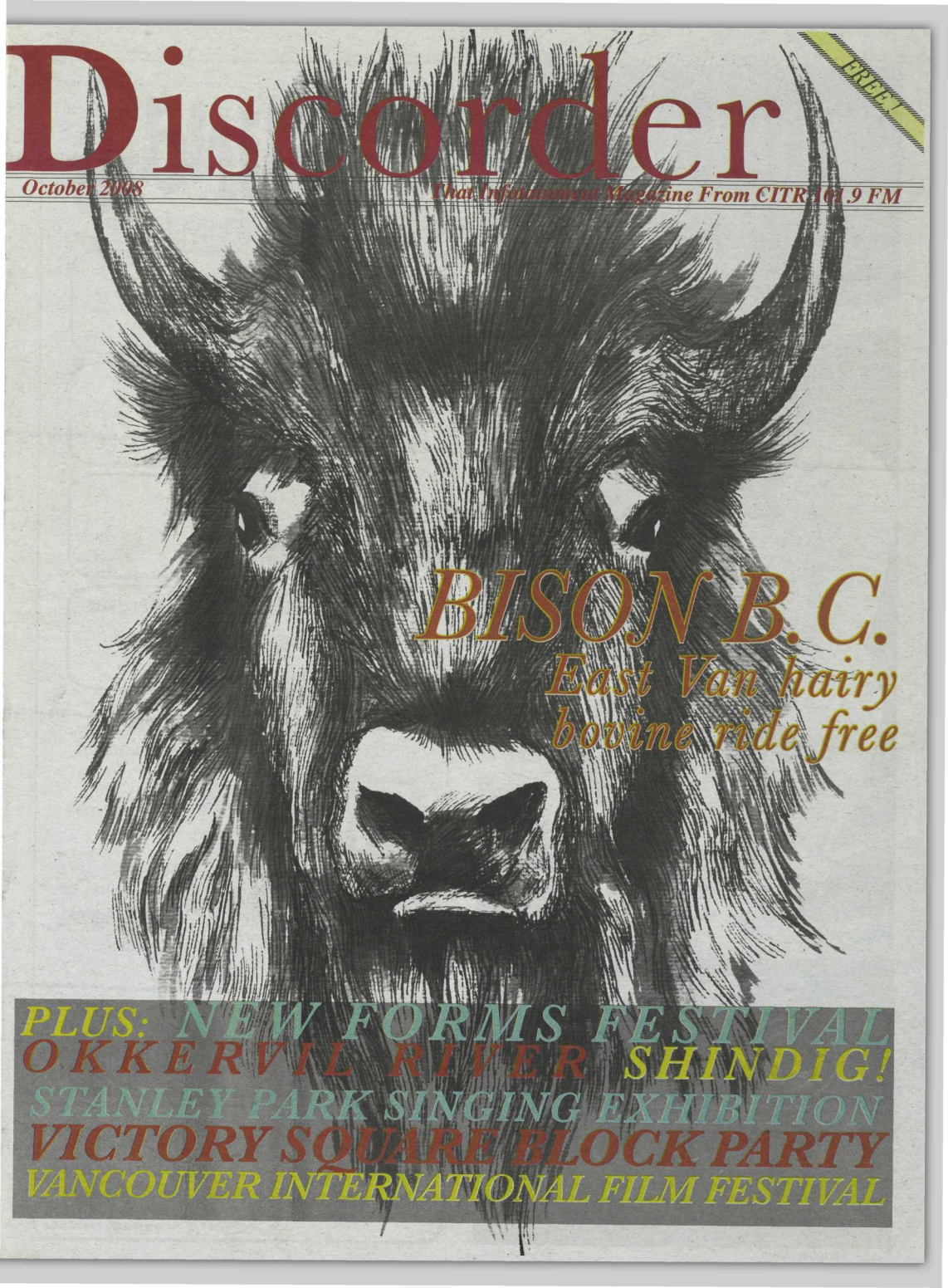


Discorder



October 2008

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Discorder Magazine

RIFF RAFF

by Bryce Dunn

Ahoy mateys! The good ship Riff Raff set sail for Austin, Texas last month to take part in The Wild Weekend Powerpop Festival. She came back hot and bothered and with an armload of vinyl booty, some of which we will report on here for all the scallywags who missed out.

The Greatest Hits outta Seattle teamed up with their West Coast brethren the Luxury Sweets from Santa Cruz for a split 7" collaboration that works wonders for the ears. A stadium-sized, mid-tempo (but by no means slouchy) epic called "For Our Hearts" by the Greatest Hits kicks things off with Hanoi Rocks riffs, handclaps and... xylophone? That's right, no self-respecting glam-rock group can afford not to put a little metal (pun intended) on a track this sweet. Speaking of sweet, our kids the Luxury Sweets from Cali amp it up with some bubblegum-styled buzz-saw pop on "Wishing Well," barely two minutes long and terrific all at once. My first introduction to these guys and doll made for repeated spins thanks to some double-barrelled drumming and spunky bass pounding. It sounds a lot like the Devil Dogs on a sugar high, high praise, methinks.

In between the cities of Seattle and Santa Cruz lies San Francisco, home to the Pleasure Kills, another cool band I had the pleasure of meeting at the festival. They floated me a copy of their recent picture-perfect pop single, "Mission Boy." Both the title track and "Pictures On The Floor" just go for broke and get lodged in your brain as any good power pop song should thanks in large part to singer Lydriot's vocals—how she can simultaneously channel great female pop divas of the past like Martha Davis of the Moxies, Jill Kossoris of the Shivers or even Debbie Harry without making it sound rehearsed is what makes this stand out. The rest of the band are no slouches either, with catchy-as-hell keyboard, crunchy guitar breaks and a hard hitting rhythm, section this is a winner all around.

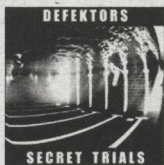
One of the highlights of the fest that folks travelled from far and wide to see were Tula-born, Los Angeles-raised pop godfathers 20/20. This band stuck out like a sore thumb in a scene that birthed (among others) The Gerns and Black Flag, releasing two fantastic albums that got buried under the avalanche of punk in the late '70s/early '80s. Thankfully, the folks at Radio Heartbeat Records sought to resuscitate this seemingly forgotten band with two unreleased tracks and wow, I'm glad they did. Having owned their debut LP and seen them live, I was suitably impressed, but nothing prepared me for these gems. "Going Up With My Girl" has "radio hit" written all over it, as does "World Of Fools," both songs have the same "hey baby jump in my car and we'll leave these squares behind while the radio's blasting our favourite song" vibe. I guess they had to sing about something other than fighting "the Man" or the government, didn't they? Pristine production and memorable melodies make for good songs, and these guys knew what they were doing without most of their peers knowing it.

Finally, a record that has nothing to do with my trip down south. Vancouver's own Nominal Records has an unblemished record thus far of releasing tomorrow's hit makers today and Defektors are next in line. Check "Secret Trials" and "Doomsday Girl" off the "Songs I Wish I'd Written" list and go cry me a river. Whooomp, there it is.

See ya later, don't be a hater!



Luxury Sweets.



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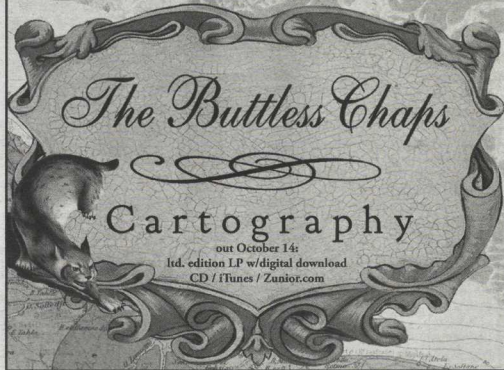
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FILM STRIPPED

VANCOUVER INTERNATIONAL FILM FESTIVAL:

Throw Down Your Heart, Wild Combination, and, Faubourg Tremé: The Untold Story Of Black New Orleans

by Daniel Fumano



Throw Down Your Heart

The continent that gave birth to humanity gives birth to some pretty sweet jam sessions in *Throw Down Your Heart*, a fantastic documentary that follows American banjo virtuoso Bela Fleck as he travels to Africa to meet, live and play with musicians in Uganda, Tunisia, Senegal, Gambia and Mali.

Fleck explains that although the banjo is often associated with the white American south, its origins are, in fact, African. His mission to "bring the banjo back to Africa" has him performing with a wide arrangement of traditional instruments—the marimba, the thumb piano, the *ngoni* (a guitar-like instrument) and the "original banjo," the *akonting*.

By traveling to several separate and distant regions of Africa, the film showcases the diversity of the continent's musical styles (not to mention its different people, cultures, and landscapes). Though there isn't much of a narrative, the film shows a series of fabulous musical performances—both impromptu and rehearsed, playing everywhere from the beach to the village to the recording studio.

Fleck does a very impressive job of incorporating his banjo into these traditional musical forms, and he's not ostentatious by nature—he doesn't seek the spotlight during the performances, wanting only to be a part of what's happening.

You don't have to be an enthusiast of banjo music to appreciate this movie; any music lover will find something to treasure here. And it's probably safe to say that *Throw Down Your Heart* should be required viewing for anyone who thinks that African music begins and ends with Akon, Paul Simon or Vampire Weekend.

Wild Combination

Wild Combination is director Matt Wolf's feature film debut, providing an intimate and fascinating look at the life and music of Arthur Russell, an American composer, cellist and music producer. Though Russell created music prolifically in his lifetime and collaborated with such luminaries as Allen Ginsberg, Phillip Glass and David Byrne, his music never achieved much popular success. In recent years, however, Russell's music has found a new and wider audience through a series of reissues and compilations. Russell's profile will be raised even further with Wolf's film, which has already appeared at several festivals and earned the distinction of "Official Selection" at the Berlin and Edinburgh Film Festivals.

The film combines Russell's music with interviews of the

people closest to him: his parents, his long-term boyfriend, his friends, his musical collaborators. It tells the story of how an awkward kid from Oskaloosa, Iowa began playing the cello and writing music, before moving to San Francisco and eventually to New York. In the late '70s, Russell was part of the scene at David Mancuso's legendary loft parties, which proved to be hugely influential on the development of dance music and club culture both in New York and elsewhere. During that time, Russell produced a series of disco singles under a variety of pseudonyms and co-founded Sleeping Bag Records. Though his disco records met with a very positive response in New York's gay club culture, Russell continued composing and producing more experimental music at his home, amassing hours of recordings.

The full title of the film is *Wild Combination: A Portrait of Arthur Russell*, and it is aptly named. Instead of attempting to tell the definitive story of Russell's life, we get one look, a lovingly rendered portrait. It is a glimpse of a passionate and creative man, possessed of a singular talent, who was also detached, reticent, and sometimes maddeningly eccentric.



Faubourg Tremé: The Untold Story of Black New Orleans

Faubourg Tremé: The Untold Story of Black New Orleans is a look at a historic area in New Orleans, the "oldest Black neighbourhood in America." Lolis Eric Elie, a local journalist who resides in "the Tremé," hosts the documentary, which was produced by another Tremé native—jazz giant Wynton Marsalis, who also appears in the film.

The film recounts the area's fascinating history, beginning in the slavery era, when Faubourg Tremé had the largest black population in the Deep South. According to the film, this is where the first civil rights movement began in the United States, before the movement took off across the nation. More than 100 years before the famed Harlem Renaissance, Faubourg Tremé was home to black poets, musicians, painters, composers and singers. This was also the neighbourhood that gave jazz music to the rest of America and the world—throughout its history, every aspect of daily life in Faubourg Tremé is intrinsically linked with music.

The film stresses the importance of music to the city of New Orleans, especially in the face of struggle and tragedy—in the Reconstruction era of the late 19th Century, African Americans found many of their hard-earned civil rights taken away by racist oppression. The film presents that "death of civil rights" as leading to "the birth of jazz." During the filming of the movie, Hurricane Katrina hit New Orleans, devastating the city, especially poorer black neighbourhoods like Faubourg Tremé. "It's Reconstruction all over again in my city," says our narrator, and in the wake of all of this destruction, jazz musicians parade down the streets, followed by the "second line": hundreds of people singing and dancing along in procession. It's a powerful and memorable moment that speaks volumes about the importance of music in this culture.



Text by Jordie You
Photos by Nicole Ondre

VICTORY SQUARE BLOCK PARTY

Every year, *Only Magazine* puts together one of the best music festivals Vancouver has to offer; hipsters mingle with the homeless in Victory Square to watch Vancouver's buzz bands play for free. This year, all funds raised went to the Street Corner Media Foundation, which produces *Megaphone* magazine. This "street magazine" was sold by homeless and low-income vendors, who made their way through the crowd in case you wanted to pick up a copy during the event.

The Victory Square Block party isn't just an opportunity to see great bands for free—it's also one of the few times in the year that you can go somewhere and fully expect to see everyone you know. You may pause and think to yourself, "But wait! I wasn't there, what's this guy talking about?" Well, maybe you weren't, but I would like to encourage you to attend next year's event. Here's why:

Mohawk Lodge

This indie rockers were the first group we got to see—unfortunate, because that meant we'd missed Ice Cream and Defektors. Mohawk Lodge played a nice set of straight-ahead rock. Their music has never been exciting or even all that original, but they're good at what they do: picking up the pieces of other rock songs and tossing them together, making a sound that's both familiar and pleasant.

Man Hussy and Bronx Cheer

In between bands, local funny bone ticklers Man Hussy and Bronx Cheer took turns performing comedy sketches they'd

come up with for the event. The best part was definitely when two giant heads made out with puppet tongues.

Certain Breeds

If you miss new wave, you would have loved to see Jen Riego lead Certain Breeds through their '80s inspired music. Riego's vocal talent combined with bass, synth, drums and cello created a sound that was ignored by half the crowd and loved by the other half.

The Green Hour Band

Green Hour is a band of four guys who care a lot about their tight, tight pants. Their sound draws heavily on rock from the late 60s, but it was hard to care. I wish Ice Cream had played about at this time instead, but at least it gave everyone time to chat and find the bathroom.

No Kids

No Kids provided a nice break from all the rock and punk being played. The three-piece that used to be P:ano (sort of) consisted of two keyboard players and a drummer and was the most low-key performance of the day. Playing music from their debut *Come Into My House*, the band mixed it up with soft pretty melodies and R&B influenced crooning. No Kids sound better recorded than live, but their performance didn't lose them any fans. Traditionally, at about this point in the festivities, Victory Square's lawn sprinklers go off, soaking and surprising the audience. But breaking with tradition this

year, no sprinklers went off. Kudos to the organizers for getting that under control.

Evaporators

The Evaporators are always good live. What everyone loves about their live performance isn't so much the music as the spectacle. Whether Nardwuar's doing mid-set costume changes, crowd surfing in a motorcycle helmet or convincing his entire audience to perform calisthenics (I think they're called squat jumps), he always brings more energy and excitement to a single performance than most performers will in their entire life. That said, what I love about the Evaporators is the same thing that I complain about: if you've seen them once you've probably seen all the tricks I mentioned above, or variations on them. Their performance, while brilliant, hasn't changed much over the years.

Basketball

Anyone who raised their eyebrows at seeing Basketball (formerly Raking Bombs) billed as headliners over the Evaporators had their doubts blown away after this set. Basketball's last show before heading off to tour in Spain was one to remember. They played an energetic electro-tribal set that demonstrated why they are one of the best bands Vancouver has to offer. Members of the crowd who still had energy got down to dance in the dark of Victory Square. This would have been a fitting end to the evening, but there was more to come...





Ice Cream



Man Hussy



Captain Brooks



Basketball

The After Party

In theory, a Vic Square after party is a really good idea. What could be better after seeing a bunch of awesome bands in a park than moving to a bar and seeing more awesome bands? Well, maybe taking a day in between to recuperate. Anyone who has spent eight hours watching music is bound to be a little tired. That's probably why not too many people trekked the couple of blocks to the Bourbon to see more bands and listen to music provided by the Blastramp DJs.

Sorcerers

Sorcerers bounced back and forth in their set from faster punk numbers to dubber reggae numbers. The lead singer never lost his freaky-sounding vocals, which gave the dub numbers a punky feel, but the combination didn't work as well as the loud angry fast songs. That could be my personal bias against reggae though.

Bison B.C.

If you love really heavy, really tight, proper metal, you'll love this hairy four-piece. If you don't, you probably won't. I had the hiccups and was starting to nod off so I saw one song and jetted, but they were in fine form.

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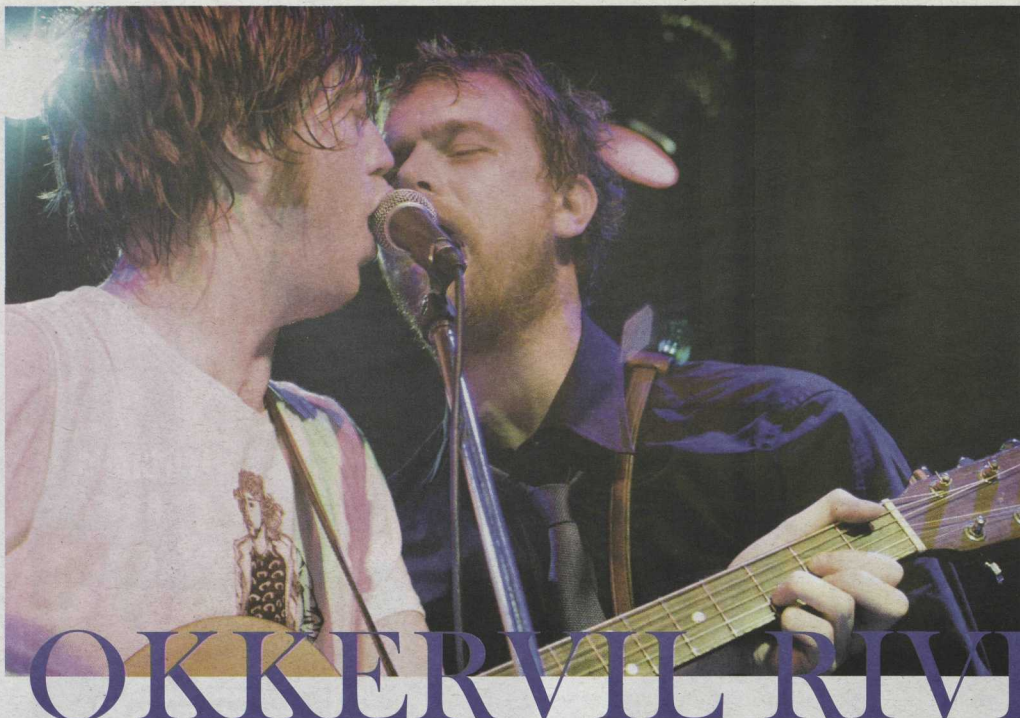


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Interview

OKKERVIL RIVER

It seems strangely appropriate that Okkervil River should take their name from a piece of Russian literature (a short story by Tatyana Tolstaya). At first glance both are dark, brooding, and tend to use words that encapsulate archaically specific situations. But more thorough examination reveals a joy born of unique flaws and a delicate reverence for the absurdity of the human experience. After releasing their newest studio album *The Stand Ins*, Okkervil River had a Vancouver tour stop Sept. 18, and lead singer Will Sheff spoke to *Discorder* about green touring, the appeal of obscure characters and the problem with double albums.

I notice that you guys are having a motion to push more of a greener tour, which starts with the commute—how is that being received?

I think that people are largely positive about the idea, but the offset stickers that we're trying to sell... we're not selling as many as I had hoped, but we're only really five shows in so I think that it's hard to tell. It's been very well received. Obviously, as everybody knows there's a difference between something being well received and somebody actually spending money on it or doing anything about it.

Some of the bigger shows that came through town, especially Radiohead, were huge for pushing sustainability with recycled shirts and other stuff. Have you considered anything along those lines, or is it more about the [carbon offset] stickers and working your way up from there?

The biggest impact environmentally from a tour is from the fans who drive to the shows. Recycled stuff is all well and good, but what it really comes down to is all those cars driving to the show. With Radiohead it's a much greater environmental impact than with Okkervil, but that's why we concentrated on doing the donation to offset everyone's drive.

The CD that we have out now *The Stand Ins*, is the first time we haven't used a jewel case and it's all recycled paper for that CD wallet. It takes a while to adapt to these things, and sometimes the price break is extremely high, you're just like "Oh my god, we can't afford to put out a record if we do it this way."

Tell me more about the new record; it's called *The Stand Ins* and it's the second half of a theme you started with *The Stage Names*?

The Stand Ins and *The Stage Names* were part of a whole lot of songs that instead of putting out in a great big double album, we decided to stagger into two albums.

Any particular reason for that? It feels like a lot of the songs on *The Stand Ins* are mirror images of songs from *The Stage Names*, where instead of musicians we're more looking at the people who are consuming, or not consuming, your stuff.

Yeah, that's somewhat true that one has to do with the artist and one has to do with the audience, and *The Stand Ins* is definitely more about the fans, of music and of art. That was a reason, and basically I didn't want to choke people with a gigantic double

album. When I really think soberly about double albums, I often find that I don't listen to them in one sitting and I really like the idea of putting it out in something that's a little bit easier to digest. When we chose things, we chose songs that seemed like they answered each other, songs where you could put a song on *The Stand Ins* and it would be like an echo of a song on *The Stage Names*. In fact, some of the songs were written to echo each other; instead of immediately following a song up with its echo, we decided it was better not to put them together on one record.

With some of the songs you have that reference really obscure figures—Bruce Wayne Campbell, John Berryman—people that your listeners wouldn't have come across without you writing a song about them—how do you find these people?

The three people who appear in *The Stage Names* and *The Stand Ins*, they were all people whose stories appealed to me. My heart went out to them and I thought that they all had something similar to their stories; there was something of this obsession with a persona and what their work said about them personally and what it did to their lives and how it changed them and what it meant when they couldn't do it any more.

These were stories that really spoke to me, and plus, what am I supposed to do, y'know, writing a fucking song about Ian Curtis. There's certain stories we hear again and again and again, these were popular... somebody like Kurt Cobain, people talk about him so much—at times

if you're not listening very closely you'd think they were talking about a saint, and it's such an over told story. Not that I don't love Nirvana, but I wanted to tell a more off the beaten path story.

Do you worry about you and your own work being viewed through that lens, about people saying, "Who is Will Sheff, let's look through his work and see if we can find him?"

I'm kind of indifferent to that, I guess. I don't feel like anybody's ever going to expose me... I don't really expose myself; to me the songs are about other people and they're about characters and much of what I say in the songs is stuff that I don't believe, and so I don't have an attitude about wanting to keep privacy or wanting to expose myself through song. I just don't really think about me in terms of what Okkervil means.

Speaking of people and how Okkervil is doing, how is the new lineup? I know that Jonathan [Meiburg] is off to Shearwater and doing well from what I understand.

It's great. Jonathan hasn't played with us for a while; Shearwater's been very consuming for him, as it should be. It wasn't like this "Oh my god, where's Jonathan? Where's Jonathan?" thing. I really enjoy changing lineups; I think that every musician brings with them differences and their own sort of taste and ideas about music, and that can only enrich the band. I don't think that I'm right about



Photos by Gerald Deo

everything, or maybe I do think that but ultimately I know it's not true. I think that people are bringing their musical sensibilities in and that's great because otherwise it becomes an overdose on my own aesthetic and I try to keep things loose enough that people can fit in what they're doing.



Footnotes:

"Bruce Wayne Campbell: A forgotten glam rocker from the '70s, Campbell performed under the stage name Jobriath. Usually remembered as the first openly gay pop star, Campbell's albums never gained commercial success. After an unsuccessful attempt to re-enter the music scene under a different stage name, he succumbed to AIDS in 1983. Okkervil River's song "Bruce Wayne Campbell Interviewed on the Roof of the Chelsea Hotel, 1979" directly refers to not just the persona, but also the music of Jobriath.

"John Berryman: An influential American poet in the early '60s, Berryman was originally known as John Allyn Smith. Berryman is often lumped in with the Confessional poets (though he didn't agree with the grouping) and is known for the Pulitzer Prize winning poetry collection <i><3>77 Dream Songs</i>. A depressive alcoholic, Berryman committed suicide by jumping off the Washington Avenue Bridge in 1972, echoing the suicide of his father 41 years before. Okkervil River's "John Allyn Smith Sails" is written mostly from his perspective, and Berryman also makes a cameo appearance in the Hold Steady song "Stuck Between Stations."

"Shannon Wilsey: The real name of the '90s porn actress Savannah, Wilsey is best known for her fondness for rock stars. After working in pornography she attempted, but was unable to break through to mainstream film, and was eventually known for her relationship with Pauly Shore. After a car accident, Wilsey committed suicide in her home in 1994. Afterwards her family and her friends in porn swapped angry public statements of blame. Okkervil River's "Savannah Smiles" and "On the Stary Stairs" are both based on her life, with "Savannah Smiles" ostensibly written from her father's point of view and "Stary Stairs" about her life after she leaves the porn industry.

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Stanley Park Singi



Text By Miné Salkin and Daniel Fumano

Illustrations by Nicole Ondre

With summer coming to an end, the Labour Day long weekend in Vancouver was all about trying to squeeze in as much outdoor fun as possible. Golfers were golfing. Sailors were sailing. The Kits Beach UV-junkies were soaking up those last rays of summer. All around the city, people were gearing up for the inevitable coming months of rain by spending time outside.

Bocce. BBQ. Garden party. Singing exhibition? Sure, why not.

This year, Vancouver's favourite sons and daughters, the New Pornographers, introduced a new way to enjoy the long weekend before the back-to-school, back-to-rain season arrives. The first-ever Stanley Park Singing Exhibition took place Aug. 31 and Sept. 1 in scenic, tree-lined Malkin Bowl.

The New Pornographers acted as organizers and curators for the festival, which showcased, according to them, "a host of bands lovingly hand-picked," representing "a small sampling of what we consider some of the best groups from not only Vancouver, but the rest of the world." The best part is that all of the profits from merchandise and ticket sales went directly to two very worthwhile causes: the ALS Society of Canada [ed. *ALS stands for Amyotrophic lateral sclerosis a.k.a. Lou Gehrig's disease*] and the Urban Native Youth Association.

DAY 1

By Miné Salkin

It was a lazy, late-summer afternoon. Most music festivals tend to generate an anxious, apprehensive tension amongst the crowd, but the Malkin Bowl grounds were covered with hippies, young parents, and even the occasional punk, all sitting comfortably on the warm grass. The Evaporators came on sharply, and stirred up the crowd with their bare chested antics. Clad in white jump-suits with red and blue stripes, Nardwuar the Human Serviette treated us to a good larf, exposed his woolly

chest, screamed about homelessness, and committed other acts of unconventional behaviour. While the set focused on their latest album *Gassy Jack and Other Tales*, after seeing Nardwuar run through the crowd with maracas and a demented grin on his face, or climb onto the audience to create a human piano stand, one could argue that what the band lacks in actual musical talent, they make up for in hilariously eccentric body play. The Evaporators impressed us all with their relentless, anarchistic spirit.

After the thrash, San Francisco's Deerhoof changed the atmosphere with their quirky alt-rock sound coupled with the little-girl voice of lead singer Satomi Matsuzaki. The quartet rocked out with classic songs, such as "Twin Killers" and tunes from *The Runners Four*. Their aural quirkiness was matched by their physical gestures, as drummer Greg Saunier and guitarist John Dietrich played and plucked with the motions of a borderline seizure.

Destroyer's performance was weird and cacophonous, but not in the way most people enjoy. While Dan Bejar's lyrics of love lost and spiritual confusion are cryptic and challenging, his voice brings to mind a love-sick, drunken hobo. When his voice was coupled with the guitarist's unreasonable use of tremolo, this act left much to be desired.

Andrew Bird and Neko Case had a soothing effect to counteract the fest's eccentricity. Bird, the singer/songwriter/multi-instrumentalist from Chicago, was intoxicating as the twilight began to set in. He sang beautiful things about intuition, against a backdrop of cello strings and pizzicato violin. Bird was one of the best acts of the night.

Following him was Case, who played country songs from her upcoming album due out next March. Case can belt it out with the New Pornographers but her solo performance was humble and sweet. She crooned softly and laughed at herself between songs. She sang "I Wish I Was The Moon" in a way that brought Patsy Cline to mind. Sad but spirited, Case's voice was humbling and endearing, and her lyrics touchingly revealed the wisdom of an old soul caught in the commercialism of the 21st century.

DAY 2

By Daniel Fumano

For the Singing Exhibition's second day, the crowds were treated to beautiful, if unseasonably chilly, weather. Seattle's Visqueen kicked off the day in high spirits, with their catchy brand of punk-pop. They were followed by the 1990s, a New Pornos-esque indie pop seven-piece featuring organ, violin, and layered harmonies.

Next up was Stevie Jackson, a veritable member of indie-pop royalty by virtue of his time with the influential Scottish outfit Belle & Sebastian. Jackson won over the hearts and minds of most of the crowd, who were enamoured with his "adorable Glaswegian nebbish" persona. He chatted nervously throughout the performance, introducing songs about pigeons, schoolgirls and telecommunications.

After Jackson's nerdy, awkward and ultimately endearing acoustic pop, the crowd was in store for a pretty significant shift in gears with Black Mountain, the local kings (and queen) of retro metal-groove rock. Black Mountain has (rightfully) gained a shield of attention in the local, national and international press since the release of their 2005 debut album. Praise for Black Mountain in the media is also inevitably accompanied by a discussion of beards and bongos.

Last time Black Mountain performed in town, the capacity crowd at the Commodore was treated to a fantastic show by all accounts, but there were reports that Amber Webber's voice wasn't in its best form. Any concerns about her vocal performance on this night were quickly dismissed, as she delivered an incredible performance, by turns haunting, captivating and beautiful.

In addition to Webber's chilling vibrato, the rest of the band more than delivered. Despite minimal stage banter (I think I caught a brief but sincere "Thanks, dudes"), Black Mountain put so much into their music that the audience couldn't help but connect. One fan got down with an air guitar jam so involved that I think I noticed



him stop to change his imaginary axe to drop D tuning between songs. There's a reason that everybody says you have to see these songs live to appreciate them.

As the sun and the temperatures went down, people bundled up in blankets, sipped on hot cocoa and cuddled up. As cold as it was, when hometown heroes the New Pornographers took to the stage they were met with a very warm welcome.

The crowd was in for a rare treat on this occasion—a chance to see the full Pornos lineup, with Dan Bejar and Neko Case performing, and they were even joined onstage by sometimes-member Nora O'Connor, at which point Newman quipped, "How many are we? Nine now?"

The set included a number of favourites, such as the Bejar-led "Myriad Harbour," "The Laws Have Changed" and "Jackie, Dressed in Cobras".

There was a poignant moment when keyboardist Kathryn Calder explained that the fundraiser for the ALS Society of Canada has a personal significance for her, as her mother suffers from the disease. This was followed by Newman's announcement that they are planning on doing the whole thing again next year, which was met with a rapturous applause.

Everyone hopes that the Singing Exhibition will become a yearly Vancouver tradition, and it's hard to think of a more pleasant way to close out the summer. Compared

with the filth-covered, booze-and-drug-fueled hedonism of Pemberton, the Stanley Park Singing Exhibition was a great low-key event, where families with young kids were able to enjoy themselves alongside all stripes of local music fans (as well as dozens of notable local musicians strewn throughout the crowd). There was no booze served on site (but more than a few attendees smoking home-rolled cigarettes), and the feeling in the park was overwhelmingly positive and friendly. The vibe was so wholesome that you could sprinkle it on your morning cereal to improve your regularity.

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BISON B

"We're pretty m



Dan And, guitarist and singer for Vancouver metal band Bison B.C., took some time out of drinking cheap Albertan beer in Medicine Hat to speak with *Disorder* over the phone.

Disorder: Your new album *Quiet Earth* will be released by Metal Blade Records on Sept 30th and you will be playing a show in Calgary. Is there a reason you didn't opt for an album release party in Vancouver that night?

We didn't do it on purpose. We just happened to have a gig on that date. We want to have a really big party when we return to Vancouver to celebrate the release.

So will your October 2nd show at Pat's Pub, be that party?

No, that's part of the Exclaim Tour. If we do an album release party we want it to be a party with all of our friends. We just want to throw a really big party.

How is the move to Metal Blade? What is it like working with them?

It's been awesome. They've been so rad

to us. We were leery of signing with any kind of label. It wasn't something we were going after. It just came up and they said, "You guys just do whatever you want. We're not going to tell you what kind of music to make. We like what you're doing". But right before we started recording they said, "Just don't give us a folk album". And they've been around 25 years or something. Their track record is just phenomenal.

How long was the recording process?

We took a long time to record it in comparison to the first album where we just banged the whole thing out in four days because that is all we could afford. And to be honest that is how we are all used to working. Everything we have recorded has always been like that no matter what band we were in. So it was weird to have just even a little bit of a bigger budget so we were able to spend more time. We like our sound so we didn't want to fuck around with that. We love the Hive [Studios]. It's a total institution in Vancouver. We've known [producer] Jesse [Gander] for years and years.

He's a total wizard to work with. It was a lot of fun.

James was quoted as saying "Revolution is making someone happy." Does the band subscribe to a 'personal is political' philosophy, and are you involved in any grassroots organizations?

We're not directly involved in any grassroots organizations, but for all of us growing up, whenever something was bumming us out, we'd put on a record and get stoked again. It's so easy to get bummed out on your life. People who are really angry just act like dicks to other people. We're all stuck here. Everybody's life has sucked at one point or another. It's such an easy concept. If you're nice to people then generally they are going to be nice to you. So even if you're not directly involved in social and political causes, just being nice to people goes a long way, man.

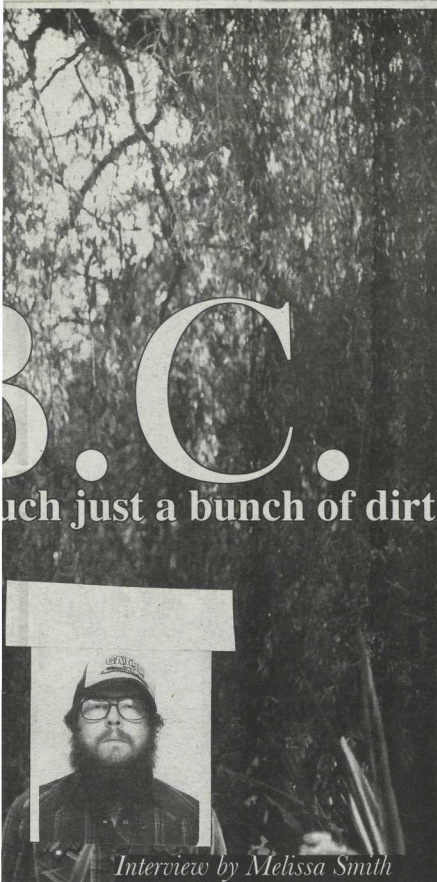
Your MySpace lists your location as East Van rather than Vancouver. Do you think that differentiation will come across for your fans outside of Vancouver? Did you make this specification because you feel that East Vancouver has contributed to

your sound or culturally to the development of your band?

When you see media about Vancouver, even media that is from Vancouver, it's really focused on downtown, condos, the Olympics. Whenever I hear something about East Van, it's "some junkie went crazy." We all live in East Van and all of our friends live here. That kind of shit is not going on all of the time. Sure it does sometimes, but there's rad shit going on too. We're not trying to alienate anyone. We're just trying to stick up for where we live.

You are playing a series of dates with Baroness and Genghis Tron. As both groups come from the east coast of America, how did these shows come about?

It was through Exclaim! [magazine]. They've been really supportive of us. I guess they like what we're doing and wanted to get us involved with this tour. Which is awesome, as I love Baroness, and Genghis Tron are a super tight, good band that we played with for one of our first shows, almost two years ago at the



Interview by Melissa Smith

Lamplighter. They're super nice dudes and they're doing some crazy shit.

Could you ever see yourself going down that route and mixing metal with electro? Or any other kind of genre that you don't really associate with metal?

Probably not. I grew up listening to every kind of music you can possibly imagine, so who knows. But I'm really happy to simplify things a bit. Take it back.

James [Farwell] was quoted in the [Georgia] Straight as saying there are "no good musicians in Vancouver" and "all guitarists are dickheads". Is that a sentiment that either he or the band still supports?

[both laugh] The views and opinions of Farwell are solely his own. He has moments of being a grumpy old bastard. We bust his balls about it all the time. I am sure he was just really hung over and pissed off at somebody and he didn't mean that. So I am just going to say that the statement is not true. There are some insanely talented people in Vancouver.

Is Metal Blade releasing your album under the name Bison B.C. because someone else legally owns the name?

No one does. But there are sports teams in the States, and even some bands that share the name, which we discovered after we were already using Bison. No one can legally own the name because it's so widely used, but there is a band called Bison who released something before we did, and they could take legal action to have us stop using the name. So it's really just a way to save our asses.

So it's a preventative measure to protect you from having events escalate?

You hear so many horror stories about people being fucked over and now that we're going to be on a bigger label, it just seemed like a good idea. If you're independent it doesn't matter as much.

So is the B.C. for Before Christ or British Columbia?

We liked the B.C. because it is open to interpretation. We are from B.C., but I like the idea of Before Christ because it

sounds epic. But it can mean anything. I have recently started telling people that it means Brutally Crucial.

Brutally Crucial, I like that. So really, it can mean anything that you want it to?

Exactly. Just like our lyrics. It's all open to interpretation.

Can you ever see yourself going the way of Iron Maiden and making the bison a mascot that you take on tour with you?

[laughing] Maybe.

Really?!

I was working with a guy the other day and he thought we should have a trap door at the bottom of the stage that opens up and releases a bison into the mosh pit. I don't know if in reality we would ever really do it. We're not a super theatrical band. It's awesome if that works for your band, but it's not really us.

I have this friend, who shall remain nameless, but he is in a thrash/death-metal band and his hobbies outside of the band are bread making, interior decorating, gardening and sailing. Does anyone in the band have any hobbies or interests that you wouldn't associate with your type of music?

There are quite a few people in Vancouver who know this, but for those who don't:

our bass player Maasa Anzai is an accomplished jazz saxophonist.

So there are no secret fashion designers or cake decorators in your midst?

No. Not at all. We're pretty much just a bunch of dirtbags.

So at the time of the interview, this is your first night on tour and you are in Alberta.

Medicine Hat, and the beer here is very cheap. We were in the store and there's 12 beers for 10 bucks. We were like "what the hell!"

Well that's a great way to start the tour and conclude the interview. Do you have any wisdom or salacious tidbits you would like to relay to Discorder readers before you go?

Get rad and stay rad. If you aren't now, you never were.

Bison B.C. plays Pat's Pub October 2nd, with Baroness and Genghis Tron.

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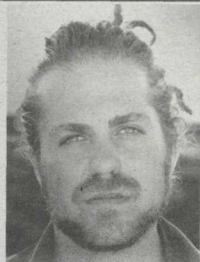


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Iron and Wine @ Commodore
- 8** Three & Rio Bent @ Billmore
- 9** Kinzie Star @ Billmore
Cut Copy & the Presets @ Republic
Chad VanGaalen & Nui Brown @ Richard's
- 10** Weezer @ GM Place
Gogol Bordello @ Commodore
Born Ruffians & Plans and Animals @ Richard's
- 11** Hayden @ Vogue
Head, Dead Ghosts & Master Apes @ Railway
Black Kids @ Richard's
- 12** Chromes with Calvin Harris, Dirty South & Scratch Bastid @ Commodore
- 13** Slightly Stoopid @ Commodore
- 14** The Acorn & Obijou @ Media Club
Shindig! (Ben + Goredetky, Boogie Monster & the Snappers) @ Railway
- 15** Taxes @ Pub 340
- 16** Wire @ Commodore
Legendary Pink Dots @ Richard's
- 17** Lover, B-Lines & Dead Ghosts @ Astoria
Sigur Ros @ Chan Centre
Shearing Pinx & Nu Sensee @ Caball
- 18** The Jolls & B-Lines @ Sweatshop
- 19** Stereolab @ Commodore
- 20** the Rumble Strip @ Media Club
- 21** Shindig! (Trembling, Caraphell & Lakefield) @ Railway
- 22** Dengue Fever @ Billmore
- 23** Jeffery Lewis @ Media Club
- 24** Ladyhawk & Attack in Black @ Richard's
Carolyn Mark & Her-ald Nix @ Railway
Nu Sensee, Sex Negatives & Orlando Magli @ Sweatshop
- 25** Bend Sinister @ Rio
Vicious Cycles @ Pat's Pub
- 26** Singshot & B-Lines @ Sweatshop
- 27** Crystal Castles @ Commodore
- 28** Shindig! @ Railway
(Shane Turner Overdrive, the Barcelona Choir, Dear to Shouting) @ Richard's
- 29** Vicious Cycles & Switchblade Valen-tines @ Sweatshop
- 30** Diplo & Abe Vigoda @ Richard's
Gool @ Western Front
- 31** the Butless Chaps, Fond of Tigers & Ghost House @ Billmore
The Pack AD @ Railway
Hong Kong Blonde & War Hero @ Caball



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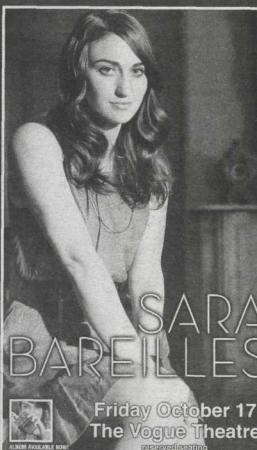
OCTOBER 30
THE MEDIA CLUB

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OCTOBER 6
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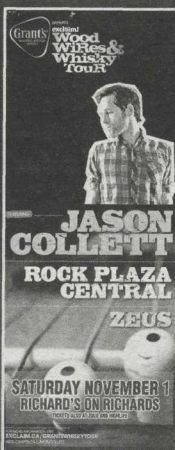
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SARA BAREILLES

Friday October 17
The Vogue Theatre

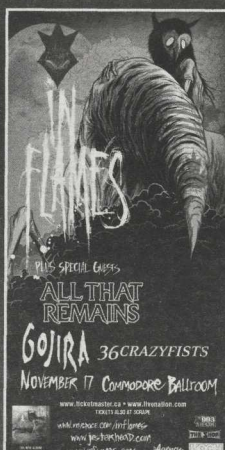
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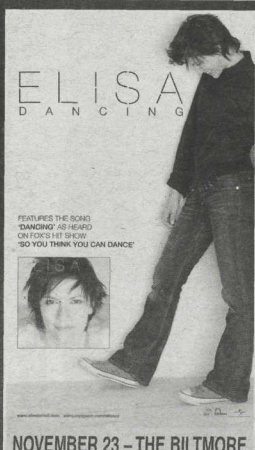
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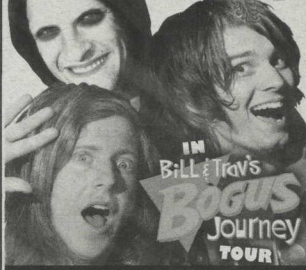
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OCTOBER 13
COMMODORE BALLROOM

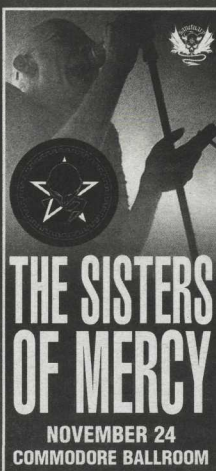
TICKETS ALSO AT ZULU, HIGHLIFE, AND RED CAT

MASON JENNINGS



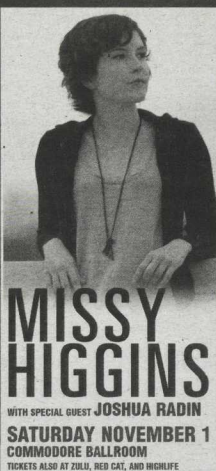
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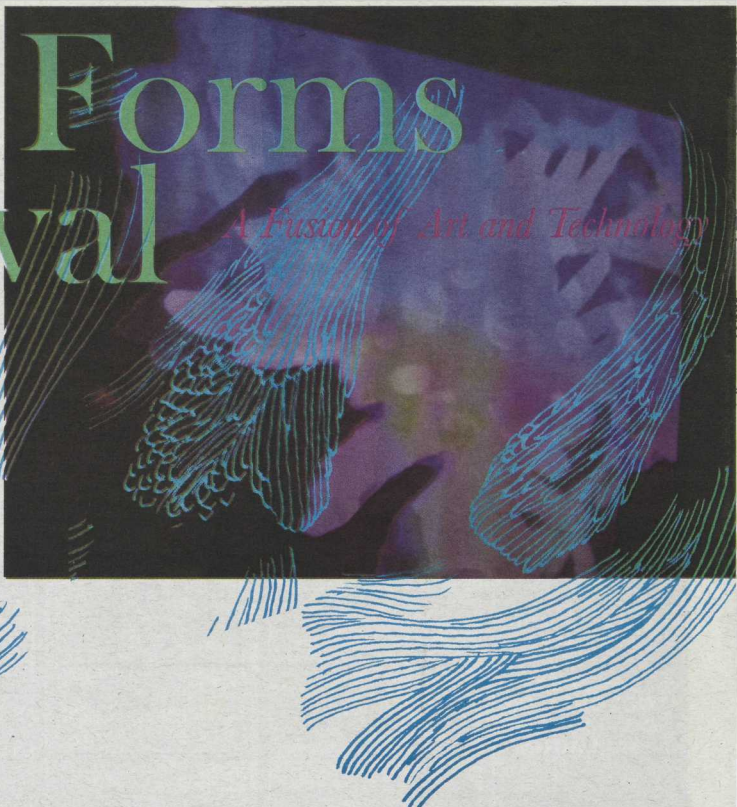
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New Forms Festival

Text & Photo by Terris Schneider

A Fusion of Art and Technology



Vancouver's Annual New Forms Festival kicked off this year with exhibitions taking place from Sept. 4 to 27. The festival's program was divided into nine categories, each combining aspects of media arts and technology together. This year's theme was mosaics, a theme that embodies the notion of taking pieces of a part to create a whole. "The theme of mosaics was the brainchild of our founding director, Malcolm Levy," said Jennifer Maksymetz, artistic director of the New Forms Media Society. "The theme was chosen to examine relations of cross-cultural media, through video, sound, Internet and print. The word [mosaics] has been used in multiple references across literature, media, science, software, video and religion to describe different constellations of this phenomena."

Each category at this year's festival featured presentations that highlighted the theme in a unique way, and revealed the New Forms Festival's purpose of sharing visions, and encouraging artistic growth. Exhibitions

Several exhibitions that played on the theme were shown throughout the festival at VIVO, POLITIC, curated by Kika Thorne, combined four artists (Allora + Calzadilla, Michael Drebert, Siebren Versteeg and Bani Abidi) who made room for creative ambiguity in a public space. Digital Chile_08, organized by Claudio River-Seguel, focused on art's current state by addressing the influences between Canada and Chile. Active Pass to IR9, assembled by Kate Hennessy and Richard Wilson, chose a selection of Internet-based videos about Aboriginal communities in Canada, the United States, and Australia. The purpose of this display was to question new media, how it is being represented and to spread knowledge of indigenous cultures using technology. The Red Time of the Three Gorges, curated by Lee Ritani, showed how mosaics help us to reflect on our global experience by identifying with stories from the past through modern art forms.

Vision Division

Vision Division took place from Sept. 15 to 17 with a series of workshops that included twelve participants who created new media installations that occurred over four days. "The idea for Vision Division was born approximately a year ago, when I realized that the VJ/live-video community in Vancouver is really disassociated with itself," said Jesse Scott, a participant of Vision Division. "I work a lot within communication architectures for artists and cultural communities, and the idea of having a genesis for bridging and unifying this community appealed to me."

"There was three days of workshops, covering everything from basic video engineering, to file formats and codecs, to shooting and editing for VJing, to anti-copyright/copyleft sampling aesthetics, to audio-visual relations ... It was like a new media crash course!" Scott said. The Vision Division event closed on the night of Sept. 18 with a vibrant and powerful finale.

Cross Pollinations

The New Forms Festival not only expressed the theme of mosaics through art, but also through music. On Sept. 19 at Open Studios, Fond of Tigers and the Secret Mommy Quintet joined together to challenge ideas of structure and musical memory. The most recent albums by each band (Fond of Tiger's *Release the Savours* and Secret Mommy's *Plays*) were made from samples cut from acoustic recordings and then reinvented as two new pieces that were live recreations of the electronic samples with instrumentation.

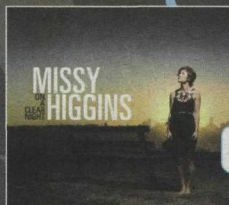
"In these discourses around digital art and mediated art, I wanted to emphasize that the digital art is not the end result of human creativity, but can be a great tool to challenge this notion," stated Stephen Lyons of Fond of Tigers. "I like moving parts around and re-approaching music and artistic habits, so it was important for us to work with a band that we appreciate on an artistic level, that we felt would rise to the challenge, and whose music would be interesting for us to use as source material."

At the end of Cross Pollinations each band had learned about the creative process from another band's music and found new ways to approach their own music.

National Digital Media Day

On Sept. 25 an event for National Digital Media Day took place in order to unite more than 32,000 digital creators to profile the digital media industry in Canada. The program began with a New Media B.C. networking session and was followed by Politube. Politube, curated by Franklin López, featured a number of videos addressing political issues from the past. "I've been involved in creating political content for the Internet since the 1990s," said López. "Most of the people who do this, myself included, do not do it for money, but because they strongly believe in an idea. I wanted to pay tribute to those dedicated, talented and idealists out there that are opening minds the world over." The mixmasters of this event included Jonathan McIntosh, Stephen Marshall, TV Sheriff, Simon Robson and Ian Inaba.

the sounds of autumn



\$12.98

Missy Higgins
On A Clear Night
Available October 7

This 23 year old singer/songwriter from Melbourne, Australia, has enjoyed phenomenal success in her homeland in spite - or perhaps because - of shunning the usual synthetic packaging and tabloid tackiness. Instead she's adopted a more timeless approach, relying on her undeniable songs and unforgettable live performances to build a genuine and gimmick free connection with her audience. Missy's new album "On A Clear Night" has already become one of the biggest selling Aussie albums of all time, and retains the hallmarks of her earlier work - irresistible melodies and "arrow through the heart" lyrics delivered by a voice that clearly means it.

MISSY PLAYS THE COMMODORE ON SATURDAY, NOVEMBER 1ST



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Rachael Yamagata
Elephants...Teeth Sinking Into Heart
Available October 7

A few rounds of heartbreak ... a broken wrist ... eight stitches ... and a blown-out eardrum, it wasn't easy getting here for Rachael Yamagata. The nine tracks on *Elephants* are darker and more vulnerable than the five gritty, defiant rock songs on *Teeth Sinking Into Heart*. Taken together, the two halves present a complete timeline of the emotions that revolve around complicated relationships and the accompanying fallout. "Elephants is much more intimate", Yamagata says. "It's about being willing to take a risk even if it's not going to end up well. Teeth is like rediscovering your backbone after you've gone through the loss."

"Elephants...Teeth Sinking Into Heart", reveal a woman not only undaunted by such losses, but smart enough to know she deserves a lot more than she's been asking for.

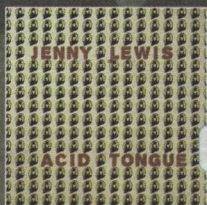


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Lykke Li
Youth Novels
Available Now

"Youth Novels", the debut album from Sweden's Lykke Li, is one of the most perfect pop albums you'll hear all year. Just as her music seems to have arrived from another planet, Lykke Li is not quite like anyone you've met before. And if the response to "Youth Novels" around the world thus far has been any indication, she's an artist with whom you'll be spending a lot of time this year and beyond.

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Jenny Lewis
Acid Tongue
Available Now

Femme fatale Jenny Lewis has never sounded so passionate and her songs never so hard-hitting and acerbic as on her aptly titled solo disc "Acid Tongue". Recorded in just 3 weeks in all analog, no Pro-Tools sessions, the album proves to be wicked good and showcases the vitality and expression in Lewis' voice. "Acid Tongue" features collaborations with A Band Called She & Him and guest appearances by Elvis Costello and Chris Robinson of the Black Crowes. The album follows 2006's "Rabbit Fur Coat" (which Spin named among the best albums of that year) and a series of acclaimed albums with indie rock fave Rilo Kiley.



\$12.98

Santogold
Santogold
Available Now

Brooklyn's "It Girl", Santi White says of her work with Santogold, "We began trying to write pop songs to sell, which made us depressed, so we started writing songs for ourselves instead." The results of that self-centered concept is the songwriting work heard for the first time on the full-length self-titled "Santogold". Santogold drives dub and 80's pop influences from song to song, warbling bass, island upbeat, and deep-south snap provide foundation for White's whispering lulls and tension-ridden verses.

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Battles by Benjamin Luk

The Walkmen
Battles
Mogwai
TV On The Radio
The Juan MacLean
Kellavissa
Spiritualized
Shindig!

REAL LIVE ACTION

The Walkmen
Man Man
Richard's on Richards
August 29

The moronic (oxy or otherwise) usage of the term "controlled chaos" by lazy journalists to describe occasionally erratic bands has been banded about so often that its intended meaning, if any, is a misnomer at best. Man Man's sound has been described as this far too often. You see, the Philadelphia quintet may seem a bit primal, slightly savage, perhaps even prone to foam at the mouth, but also come across as rather restrained. Always decked out in white T-shirts and variable face paint, the band straddle that fine line between cannibal-chic and rejects from the Royal Vancouver Yacht Club. Like those upper-class knucklehead kids in *Lord of the Flies*, these castaways are getting back to their feral tribal beginnings while tweaking the limits of modern indie rock, but still in a frustratingly conservative and reserved fashion.

To be honest, I was expecting a little torn flesh and hysteria from Man Man; instead, their set had occasional moments of brilliance, but ultimately was too long and more Ringling Brothers than Donner Party.

As for the Walkmen, if you've seen them before you know how their shows transpire. Five former prep-school chums (and teenaged next-big-things) don smart attire while ably showcasing mostly new

material from their recently pressed album (in this case, the understated and moody *You & Me*). They throw in a few polished gems for the old fans: the brassy "Louisiana" here, the raucous crowd-pleasing "The Rat" over there. All this and you've got yourself a by-the-numbers Walkmen show.

But no matter how many times you may have seen them, the band consistently delivers a well-rounded and engaging set. And if it's controlled you're after, the Walkmen always play it very cool: barely breaking a sweat (or smile for that matter) while resisting the urge to fall into typical rock-and-roll clichés.

Adam Simpkins

Battles
Richard's on Richards
September 2

Richard's on Richards. 10:30. No opener. That's the kind of confidence the N.Y.C. math rock outfit Battles can afford now that they've spent a year doing nothing but getting music critics on their side. Coming from a blessed musical background though, who could expect anything different? After all, Battles are a bit of a supergroup. The band's Ian Williams used to belong to Don Caballero back in the '90s, Tyondai Braxton is the son of legendary sax great Anthony

Braxton and drummer John Stanier used to play for rock heroes Helmet. Obviously, Richard's was packed balls to the wall.

For all that they're worth, Battles are a sight to behold. Watching the sweat drip from Stanier's face as he shreds his drumsticks into a fine sawdust—as he crushes your eardrums with every snare hit—is a bit like being sexually violated by Hillary Clinton. It's like years of pent-up passive-aggressiveness finally exploding out in bursts of spasmodic energy, and you don't really have any choice in the matter of being stunned, even though you're in terrible pain.

Or what about Braxton, with his underwear-model looks and fingers tapping so fast on frets and keys that you're certain he's never had anything short of his own private harem waiting for him back home? It's a shame the sound guys boned themselves as badly as they did on his vocals, because when he started singing the bits from "Atlas," all we heard was everything else. You had to be at the far end of the bar to make anything out.

And the crowd—Jesus Christ, Battles fans are violent. Who knew moshing was still popular for kids out of high school? You can't blame 'em though. Short of the ashat sound production, Battles were near goddamn remarkable.

Benjamin Luk

Mogwai
Commodore Ballroom
September 6

There was a time when you could expect to leave a Mogwai show with more than a just slight ring in the ears. In some ways, this was welcomed, with the gloomy Scots turning post-rock jams into red-lining aural assaults that would stick in your head literally for days. But with this louder-than-thou approach the band lost the subtlety and tenderness often found on record, making Mogwai shows a bit disappointing for those who appreciate them for more than just rock action. It was surprising then that this far into the band's career, the five-piece could learn a few new tricks, as they turned their recent Vancouver stop into a performance that, believe it or not, was actually kind of gentle.

Showcasing their new *The Hawk Is Howling* material, the band traded much of their usual harshness for an inviting set that drew you closer to the stage rather than drove you away from it. This wasn't to say the band didn't occasionally bring the noise—like during a raucous, kick-you-in-the-teeth rendition of their new single "Batcat"—but they balanced it with those tender moments, sounding looser and warmer than you would ever expect. For once, you could actually pick out what was

going on in the seven-minute-plus endurance exercises instead of just being clobbered with a deafening wall of distortion.

Making matters even better was Mogwai's live resurrection of their *Young Team* debut, from which they delivered several classics such as "Tracy," "Like Herod" and the show's highlight, a beautifully rendered "Mogwai Fear Satan." In fact, the band played little other than tracks from *Young Team* and those from *The Hawk Is Howling*, which played surprisingly well off each other.

Ironically, while Mogwai succeeded by toning it down, openers Fuck Buttons could have pushed it a bit more. The set by the electronically charged U.K. duo often felt on the edge of blowing up but never quite got there. Nevertheless, their performance was hardly a disappointment. It just got overshadowed by what was Mogwai's best Vancouver show by far.

Brock Thiessen

TV on the Radio

Miles Benjamin Anthony Robinson
Commodore Ballroom
September 7

The day TV on the Radio's latest album, *Dear Science*, leaked, Tunde Adebimpe and friends wowed the audience at a sold-out Commodore Ballroom. There was a surprising amount of talk at the show about the leak—apparently everyone was on the ball with their downloads. The band tried out four or five of the new songs, and while a few didn't come off quite as polished as they do on the album, each one was greeted with a rapturous response.

Actually, the crowd never wavered in their shrieking devotion, from the first "oohs" of "Young Liars" to the last strains of "Staring at the Sun." And with good reason, namely that TV on the Radio are almost impossibly tight on stage. They owe it to a total focus on the music, with each member immersing himself completely in the performance. There were moments when four out of five musicians had their eyes closed, lost in the feeling—a state lesser artists aspire to reach, but that TVOTR seemingly cannot exist without. Moreover, it meant that the elegiac "Dreams," hard-hitting "Wolf Like Me," and new tracks "Halfway Home" and "Dancing Choose" were as powerful as ever.

It was fascinating to observe the contrasting but complementary personalities within the band. Adebimpe was jovial, almost bubbly, in interacting with his bandmates between songs, while second vocalist Kyp Malone was stone-faced and stoic throughout the evening. Meanwhile, Dave Sitek tended to stay in the background, providing a steady undercurrent of guitar and keyboard textures.

Before the evening's main attraction, Miles Benjamin Anthony Robinson presented a collection of driving, big-sounding rock tunes. He pulled off his yelpy vocal delivery well enough, but it was clear that he was fighting through some serious throat illness. Admirably though, he didn't hold anything back, leading his band in hitting a lot of the right notes and capping it off by chugging a beer before his final song.

Simon Foreman

The Juan MacLean

Richard's on Richards
September 9

Richard's never looked so huge. It was 9:30 p.m., and there were more staff than customers in the place. Much of the upper section was blocked off by stools, and only two of the bars were staffed. Sure, it allowed time to admire the wood grain of the normally packed dance floor, or watch the mildly confusing images on the BarNet.tv screens, but it was hardly a good omen for DFA stalwarts the Juan MacLean. Thankfully, the final turnout was enough to half-fill the floor (at around 70 or 80 bodies), but still, the mighty Juan deserved better.

With *Less Than Human*, the last full-length release, hit shelves in mid-2005, interest in the group has been slow to rebuild over the last few months, as the lacklustre showing at Dick's plainly demonstrated. But people obviously don't know what they were missing.

The drummer pumped out deep, steady beats; another guy worked some vintage synth sounds; MacLean himself worked keys and a theremin (!) with an expert touch; and LCD Soundsystem's Nancy Whang added vocal colour to the mix. When all four members going full-blast—which happened a lot of the time, particularly during the shout-along chorus of "Give Me Every Little Thing"—the party was just waiting to break out, if only the crowd had been big enough to make it happen.

Cuts from *Less Than Human* and earlier singles were interspersed with newer material, and each song transformed into a fireball of New York-style dancing energy. The appropriately named disco-house epic "Happy House"—12 minutes long in recorded form but stretching much longer in a live setting—truly launched the show into space. The devoted fans in attendance were left with the firm feeling they had made the right choice that evening.

[Ed. Low attendance at the show may have been due to the fact that the last three shows Juan MacLean booked in Vancouver were cancelled.]

Simon Foreman

Kellarissa

Hello, Blue Roses
Les Beyond
VIVO
September 13

Three bands came together for Kellarissa's CD release party at VIVO and put together a beautiful evening of relaxing music.

Larissa Loyva, a.k.a. Kellarissa, was the highlight of the night. She spent her performance seated in front of her Yamaha SK-15 synth, but her quiet demeanour masked a mesmerizing presence. VIVO didn't have an empty seat and all eyes were on Loyva's performance. She plucked a few friends from her other band, the Choir



Mogwai by Gerald Deo



CHADVANGAALEN

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Oct 10 Victoria, Sugar Nightclub
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REAL LIVE ACTION

Practice, to sing backup as she played music from her new album *Flamingo*.

Before the backup singers joined Loyva, she used extensive looping to provide her own backing vocals, which made for an unsettling—but compelling—audio experience. She compounded the unfamiliar feelings you get while listening to her music by occasionally singing songs in Finnish. Loyva's music was strongest when she created a sound of eerie beauty using elements of carnival music, looping effects and heavy reverb on her vocals.

Loyva's openers were hit-and-miss, but they complemented her performance nicely.

Les Beyond—Shearing Pinx member Erin Jane Ward's side project—kicked the night off with a long instrumental guitar soundscape. It was pretty, but it would make a better movie soundtrack than a live performance.

Hello, Blue Roses battled with technical difficulties and what appeared to be inexperience playing their songs live. Though they took a little too long getting from one song to the next, their music was good when it got going. Singer Sidney Vermont brought a '60s folk aesthetic that she blended with Dan Bejar's (of Destroyer and the New Pornographers) glam rock stylings. On tracks like "My Shadow Falls" and "Hello, Blue Roses" this worked, but sometimes the stylistic pairing seemed out of place. A particular highlight of their set was a cover of Destroyer's "Foam Hands," which was amazing enough to forgive any lack in other parts of their performance.

Jordie Yow

Spiritualized Commodore Ballroom September 13

Not looking worse for wear, considering a fairly recent brush with the reaper, Jason Pierce led his seven-piece band of spiritual conduits through a career-spanning set at the Commodore. And with the understated ease of someone who has seen the light beckoning and decided to come back down, clearly his work amongst the living is far from finished.

Even with the noticeable absence of horns and a string section (not to mention maybe a hundred more people in the congregation), the night was complete. The trademark white light sonic freak-outs were there, as too were the waves of feedback and spectral washes of synth noise, inevitably breaking down to a simply strummed acoustic guitar only to spiral back up to the heavens. With gospel harmonies supplied by two visions in white, and lyrics about the Lord, drugs, loss, redemption and love, everything bled together to create the expected Spiritualized experience. The stark, semi-circular stage arrangement (which in a strange way resembled a set of headphones) and the subdued yet otherworldly

lighting scheme worked in unison with the dense, warm sounds to multiply the emotional force that is released when shamelessly baring one's demons and delusions to the world.

All grandiose and religious metaphors aside, it surely wasn't the second coming, it was merely a rock 'n' roll show, albeit one with true heart and soul. And it gave the Vancouver audience a chance to do what we do best, kind of just stand there, feet rooted to the floor, swaying, with crooked little smiles on our faces. Amazing grace, indeed. Amen.

Freddy Harder

Shindig #1 Against Civilization Analog Bell Service Zombie Pistolero and His Guns Railway Club September 16

It can be a daunting task for unknown bands to secure bookings, which makes Shindig a chance for local acts to prove they are worthy of more exposure. On the event's inaugural night, three bands competed with what at times seemed like fierce tenacity, but in the end only one would come home with this night's Shindig crown.

The night started off with Against Civilization. In the beginning, they sounded as psychedelic as their wardrobe looked, pumping out some great bass and drums. But their early psych tease ended up standing in sharp contrast to the melancholic exercise that dominated the concluding set.

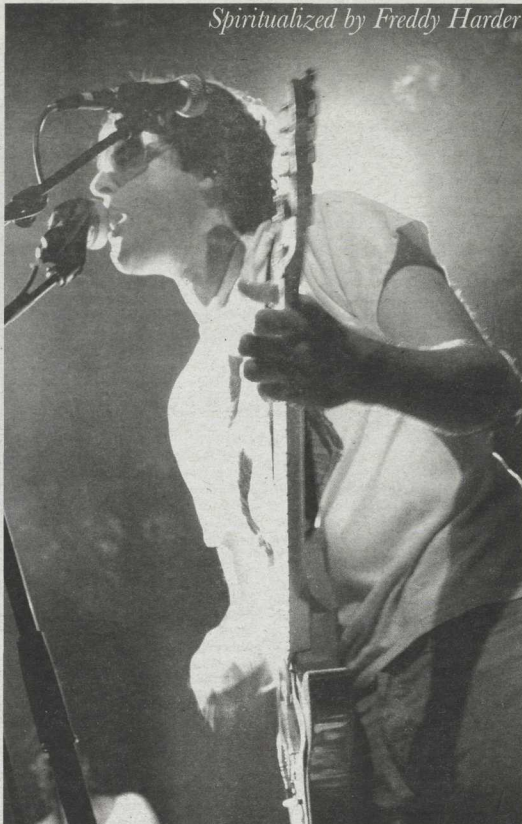
The second band, Analog Bell Service, possessed a vast repertoire. Band members mixed banjo and piano with bass and guitar, along with some welcomed whistling. Both lead vocalists sounded good and demonstrated great timing as they alternated back and forth. Analog Bell Service were passionate in their delivery and connected well with the audience.

The last performance came as a solo act. Zombie Pistolero and His Guns demonstrated an authentic voice, as well as a genuine conviction in his lyrics. Yet, compared to the first two bands, Zombie Pistolero's style and delivery was more subdued, making the performance more fitting for an open-mic night than a rock show.

In the end, it was Zombie Pistolero who came out the winner on the opening night of Shindig. However, Analog Bell Service gave the best performance. They played so many different instruments, had great chemistry and showed a lot of substance in their lyrics. The band were adept at changing tempo between songs with little effort, while Zombie Pistolero played the same style throughout his performance. It would be interesting to find out how the decision was made.

Nick Pannu

Spiritualized by Freddy Harder



Shindig #2 Hermetic Stephanie Lang Mr. Chancleta & the Bitter Litter Babies Railway Club September 23

Even though the lineup for Shindig's second night was rumoured not to be as strong as the previous week, the Railway Club was still busy with CiTR aficionados. Hermetic, Stephanie Lang, and Mr. Chancleta & the Bitter Litter Babies provided an eclectic night, but the competition was more amusing than fierce.

Hermetic took the stage first. The two-piece relied mostly on drums and guitar, mixing in some synchronized whistling and a harmonica here and there. They played mostly simple songs with catchy riffs and soft vocals. The connection between guitarist Eric Axen and drummer Bart Newman made the set easy to enjoy, but it was the mesmerizing energy of Newman, also a member of Vancouver's Animal Names, that made it memorable.

Stephanie Lang and her guitar quickly took the stage after Hermetic made their exit. Although the Railway Club can feel

as cozy as a coffee shop, Lang's music felt out of place. Her voice was strong and her songs were well-written, but as Shindig values the interesting, she was not received too warmly. She finished her set with a Tegan and Sara cover, disqualifying her anyway.

Mr. Chancleta & the Bitter Litter Babies were undeniably unique. The Bitter Litter Babies added an extra Macbook, guitar, bass and vocals to Mr. Chancleta's turntables; however, whether or not they were beneficial is questionable. As one concert goer pointed out, their sound came across as "really bad international music from 40 years into the future." Some audience members held a look of confusion for the entirety of the set, but others were dancing on-stage by the end.

At night's close, Hermetic took first place. Perhaps their victory came as a result of Lang's disqualification and the sheer ridiculousness of Mr. Chancleta's set, but their performance gave hints of excellence. If they manage to build upon it, night two will not have been in vain.

Becky Sandler

UNDER REVIEW

Civet / Dandi Wind / Steve Dawson / Angela Desveaux & the Mighty Ship
D.O.A. / Fembots / Hexes & Ohs / Like A Martyr / Mother Mother
Rafter / Roots Manuva / The Sound of Animals Fighting
The Stolen Organ Family Band / Chad VanGalen / Young Rival

Civet
Hell Hath No Fury
(Hellcat Records)

It's all in the title: hell hath no fury like a woman scorned, and the ladies of Civet are out to prove it. Rage is in plentiful supply on Civet's fourth album, their first for Tim Armstrong's Hellcat Records. The band is clearly at home sharing a label with fuzzed-out guitars and breakdown drums. Singer Liza Graves proves that she has vocal chords of steel; grunting, growling, and screaming herself hoarse on every song. There are scarcely even pauses between tracks, as the band launches from one bile-filled diatribe to another, most of which are unapologetically directed against the opposite sex.

But for all its righteous anger, *Hell Hath No Fury* falls a little flat. Without any dynamic shifts, the up-tempo rockers lose some of their punch, and the songs end up blending into one another. After 13 tracks of the same, Civet's formula becomes tired—there are only so many times a band can use the "group shout-along chorus" trick and get away with it. Even in the rare moments when Civet lightens the subject matter, as on the female solidarity anthem "All I Want," the music is the same distorted power chords and frantic rhythms. If Civet had taken a moment to ease back, listeners would perhaps be more inclined to join in their shout-alongs.

Alex Hudson

Dandi Wind
Yolk of the Golden Egg
(Summer Lovers Unlimited)

Dandi Wind's new album, *Yolk of the Golden Egg* is a sonic journey that challenges every spectrum of electronica. The album is caught somewhere between a surreal utopian musical vision, and something that could only have been spawned from a ritualistic love orgy between Kate Bush, Björk and Aphex Twin's Richard D. James. The record shows no weaknesses. It opens with "The Battle of Verdun," aptly catching the industrial bustle of its Quebec recording locale, and moves through a futuristic, cacophonous scene of torture. Raw, edgy and highly textured, the sounds take detours through the complexity of the psyche in a way that could be likened to the spiritual despair and disillusionment of Trent Reznor, but with more emphasis on a clear articulation of joyfulness. Never failing to surprise, the song "Johatsu" sounds like a late '80s dancefloor take, while suggesting that we should all "surrender to the machine." The album climaxes with the final track entitled "Dance of the Paralytic," whose bass-rich beat is juxtaposed with an ineffable wet thumping noise that brings amniotic fluid to mind. Though overtly corporeal, the album is also introspective, as it quotes Dostoevsky and the parable of the old dreamer rummaging through his dreams in vain. While its message is not always accessible, *Yolk* is a worthwhile musical venture for those who want something a little more violent in spirit.

Mine Salkin

Steve Dawson
Teleproc
(Black Hen Music)

Recorded at both Vancouver's the Factory Studios and in his home studio the Henhouse, Steve

Dawson's second release this year is a pedal steel-infused instrumental ride through this prolific B.C. songwriter's musical mind. Many fans of Dawson's work will recognize long-time collaborators Chris Gestrin, who has played with Randy Bachman and k-os, on keyboards and Keith Lowe, who has played with Fiona Apple and Bill Frisell, on bass. Scott Amendola is featured on drums and guest appearances are made by Vancouver jazz trumpeters J.P. Carter and Brad Turner.

The album opens with "Caballero's Dream," a moody track that sounds like it could be the theme music to a spaghetti western. Dawson shows that his time spent learning the pedal-steel guitar with Greg Leisz (care of a Canada Council grant) was not wasted. It is a wonderful addition to his already large arsenal of stringed instruments. There are lots of intriguing sounds on this album, and Dawson's production includes both fluid improvisation and planned song structures. Apart from the overarching sound of the pedal steel, the album features an eclectic array of instruments including Wurliizer, Fun Machine, Moog, pump organ, ukulele, banjo and glockenspiel. Dawson single-handedly composed all but one of the songs on the album. "1000 Year Old Egg" was co-written with Gestrin. Impressive musicianship, clever production and innovative use of instruments make this release a gem. The melodies are so compelling that you often don't even notice *Teleproc's* absence of words.

Linda Bull

Angela Desveaux & the Mighty Ship
Angela Desveaux & the Mighty Ship
(Sonic Unyon)

Montreal-based singer songwriter Angela Desveaux has written an eclectic bunch of tunes, ranging from atmospheric alt-country to folk, pop and rock on her second and self-titled release. While her first album *Wandering Eyes*, recorded by Howard Bileman of Arcade Fire in 2006, introduced audiences to her sultry country-tinged vocals, this new album confirms her skill as a songsmith and band leader.

Desveaux grew up in Cape Breton and was influenced by the rich local Irish and French musical traditions, as well as by the pop country music of her parents' record collection. You can hear those influences throughout this release, as beautiful warm-voiced ballads are placed alongside jangly rock guitar tunes. The addition of a small horn section is a lovely surprise, especially on the opening to "Mighty Ship," a wonderful old-time country anthem.

While the core of her band is guitarist Mike Feuerstach, bassist Eric Digras and drummer Gildes Castilloux, Desveaux also adds in other elements including pedal steel guitar, trumpet, saxophone, keyboards and violins. Comprised of all original material written by Desveaux, this album showcases her strong storytelling skills and places her as a welcome voice on the Canadian music scene.

Linda Bull

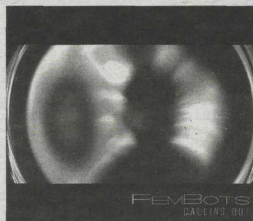
D.O.A.
Northwestern Avenger
(Sudden Death Records)

Local punk legends D.O.A. return to their roots for their 30th anniversary as a band, with *Northwestern Avenger*, their 12th studio album. Packed full of energetic songs, the album was produced

by Jamey Koch and Bob Rock, the latter having worked with Metallica, the Offspring and long standing Vancouver punk group the Painted Sticks. For some punk bands, being linked to a commercial producer might signify an artistic crisis. But for a band as raw-edged as D.O.A., this is an ideal partnership, and the result is an album that is fast, lean and dirty.

With the exception of a cover of John Fogarty's "Who Will Stop the Rain," all songs are written by singer Joe Keithly. "Poor Poor Boy" is an interesting juxtaposition of a song with lyrics about hunger on Hastings Street backed by ska instrumentation. "This Machine Kills Fascists" (an accolade popularized by Woody Guthrie long before it was an Anti-Frag song) is a departure from the typical D.O.A. sound, but it is so short, that it sounds like an intro to the anti-war "How Long Till The Day," which follows it rather than a fully fleshed song, which is a shame because it's quite good. Perhaps the refrain that symbolizes both the album and the band itself is the anthem "Still A Punk," which addresses the relevance of the movement in today's political climate. In a time where punk has become synonymous in coordinating your eyeliner with those little plastic bracelets (for both males and females), mainstream "punk" having achieved gender equality in fashion, if nothing else) the dissenting voice of D.O.A. is as relevant today as it ever was.

Melissa Smith

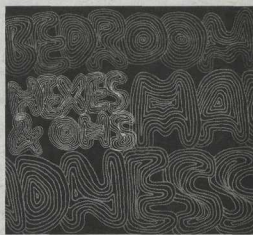


Fembots
Calling Out
(Weewerk Records)

In our techno-savvy society, seldom do we hear about the wise proverbs of old. However, Toronto's Fembots have decided to make "one man's trash their treasure" the theme of their new album. Main Bots Dave Mackinnon and Brian Poirer had initially imagined *Calling Out* as a record of songs made entirely with "junk-instruments" (home-made instruments fashioned from garbage) designed by their friend, artist Iner Souster. However, after recording the meat of the rhythm tracks, they deemed their project too experimental and dysfunctional to bring to fruition. Instead of punishing themselves further, they retreated to the Sudbury home of songwriting couple Nathan Law and Kate Maki to transform their material into a full rock n' roll opus. With Law on drums, Souster rocking the junk-instruments and Paul Aucoin handling vibes and percussion, the group have written eleven joyous, piano-driven songs that rival the best moments of roots pop masters like Wilco or Buffalo Tom. Insignificant tracks like "Good Days" and the brilliant "God Keep Our Hands Clean" stand out from the pack, transforming the mundane subject matter of

our everyday lives into lyrical gold and bringing *Calling Out* full circle.

Justin Langille



Hexes & Ohs
Bedroom Madness
(Noise Factory Records)

Currently touring across Canada, this Montreal electro-pop duo has ten years of couplehood under their belt, both romantic and musical. For the most part, *Bedroom Madness*, their second full-length album, reflects this bond. "H-H-Highschool" is a perfect album opener, bringing energy and succinct electro-pop rhythms. It is masterfully mixed with shoos and electric bass. The electric banjo on "Little Birds" is a terrific departure from the standard synth, and "In High Places" would make an ideal choice for a second single. Unfortunately, many other songs neglect this sense of enthusiasm, whimsy and sheer energy, as Hexes & Ohs have taken the electronica they employed with great success on their 2005 single "Whaddaya Know?" and focused on it to the detriment of musical variety. In several songs guitars are employed just to renege and reinforce the fact that Edmund Lam and Heidi Donnelly are talented musicians, but overall, synthesizer blips carry every track, with vocals that have been auto-tuned and refined until only Donnelly's sounds distinct. Lead singer Lam often sounds very similar to Ben Gibbard, not untalented by any stretch, but lacking his own identity. The lyrics on *Bedroom Madness* are solid, and the music is polished and catchy, but the two don't fit together, and as the album progresses it begins to seem like too much of the same thing. This is not to say that the album is without high points. Overall it showcases some very real talent, with many enjoyable songs, but veers too much between above-average and boring in-between.

Rose Eckert-Jentzie

Like A Martyr
The North
(Independent)

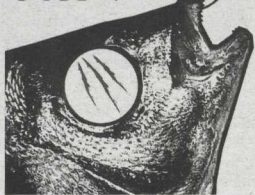
At first blush local Like A Martyr's debut album *The North* sounds like another standard hard-rock schlock product that sticks around for a while, eventually imploding, never to be heard from again. But first impressions can be wrong. In this day of countless colour-by-numbers acts cluttering up the airwaves, straight-up unapologetic hard rock can be hit or miss at best, but Like A Martyr have guts and could be on to

Continued on pg. 24

something. While not necessarily my cup of gravy, Like A Martyr has a strong album with *The North*. Opening with the tough-as-nails and dirt-caked "Elizabeth," the band waste no time in grabbing hold of your inner rock; while the lovely, darkly themed lovely track "Empires Fall" offers very real introspection. All in all, this music is a little bit of southern fried blues, swimming in a sea of hooky hard rock goodness. Like A Martyr have created an album that brings to mind barroom fights, summertime drinking and tawdry love affairs with fast women; by means of a lyrical content that suggests a more self-actualized and sensitive viewpoint. While not smashing down any great musical walls, *The North* is well polished, skillfully played and confident. This is good time hard rock at its best, and for a first effort, a mighty tip of the hat is in order.

Nathan Pike

MOTHER MOTHER O MY ♥



Mother Mother Ob My Heart (Last Gang Records)

There is something so very West Coast and homey about Mother Mother's breezy style of music and *Ob My Heart*, the Vancouver band's freshly released second album, is no exception. Time, experience, and a decent studio budget have afforded Mother Mother the means to create an album of extremely catchy tunes, with the soaring vocal interplay that has become part of the band's signature sound. Stand out tracks such as "Burning Pile" speak of self-awareness and growth, while "Hayloft" carries an afro-electronic feel and shows a band that is unafraid to experiment with new and interesting musical ideas. Lending a hand, and adding their own sense of style are a host of guest musicians; such as Peggy Lee on cello and the warm, unmistakable sound of J.P. Carter on trumpet.

At times reminiscent of the Pixies or the Breeders, *Ob My Heart* is a highly respectable follow-up that shows maturity and charm, while staying true to a formula that works well for them. Naturally sweetened with just the right amount of pop-sensibilities, *Ob My Heart* guides the listener on a musical journey that will stick with them long after the CD has played out. It seems rather suiting that fish and fish-hooks grace the album artwork on the cover and liner, acting as a forewarning of the imminent musical hooking that new listeners may undergo.

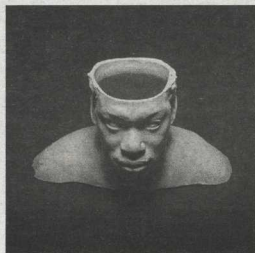
Nathan Pike

Rafter Sweaty Magic (Asthmatic Kitty Records)

In the wake of *Sex Death Cassettes* released earlier this year, Rafter Roberts is back with a new EP of his special brand of dense, bizarre art-pop. Although most of his signature fourishes are present on the record—the kitchen sink of bizarre production details, a quirky and unpredictable rhythm section, liberal use of the

vocoder—*Sweaty Magic* is set apart from earlier releases with the immediate and spontaneous feel of this recording. The project began as a collaboration with photographer Lizeth Santos in which both artists agreed to produce one piece of work a day for a week. The result of this self-imposed seven rough-and-ready songs that seem to have one goal in mind: to make you dance. Listening to the EP, one can almost work backwards through the recording process, moving through layer after layer of interwoven additions until the random element that was the starting point for Rafter's studio magic is reached. For example, the slow build of "Juicy" takes a simple looped acoustic guitar riff and embellishes it into an electro-pop anthem, while the scattered logic of "Sweat" rides a crunchy five-note baseline into a handful of different musical styles less than a minute and a half. Clocking in under 20 minutes in total, the EP provides a crash course in everything that makes Rafter's music so exciting and it's guaranteed to get you moving as well.

Aaron Goldman



Roots Manuva Slime & Reason (Big Dada)

When you put on a hip-hop record, you can generally count on a beat that's easy to skank to. You rarely expect deft lyrical craftsmanship and candid meditations on life. Once in a while, however, you come across an album that delivers both. Roots Manuva's latest release *Slime & Reason* manages to come pretty close, combining the danceable rhythms and sauciness a dancehall audience expects, with the haunted pathos born of an impoverished, Christ-steeped childhood. Rodney Smith, the mastermind behind Roots Manuva, is apparently undergoing some growing pains; his powerful personal insights have started to bleed into his raw, musical instincts, producing such soul-blistering tracks as "Let The Spirit" and "It's Me Oh Lord." The subtext of spirits and emotional baggage doesn't detract from Smith's frenetic energy and sense of humour, which is in fine form on this album; see "Buff Nuff," a tongue-in-cheek dancehall track in which Smith offers his object of desire a ride on his bicycle in exchange for sex.

Smith can occasionally get in his own way with the ingenuity he lavishes on his music. On first listen, it's easy to be distracted by production fills and Smith's own weirdness. But the warmth of the lyrics, not to mention the near-perfect grooves present on almost every track, make second and third listenings unavoidable. Don't let the creepy album art scare you off—*Slime & Reason* is a refreshing reminder that music designed to make you move can also have the power to make you sit down and say, "huh."

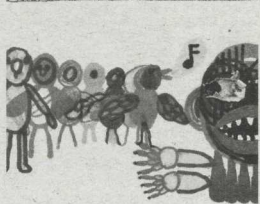
Miranda Martini

The Stolen Organ Family Band Baby Bucket Slops (Babynuts Records)

Like so many other outsider musicians, The Stolen Organ Family Band define themselves against their mainstream peers by keeping it straight-up weird. Hailing from Kelowna, B.C. this three-piece has put together a debut that is equal parts sonic slop-fest and well conceived album. From the abrasive guitar squawks of "Allo Hezus Locale" to the odd jangling hooks of mega-cute ditty "Hans," *Baby Bucket Slops* revels in the off-key singing, twisted blues and lofi hum that characterize most zealous garage band experiments. The arrangement and musicality of the songs hold their frail structures together in a way that smacks definitively of Ween, or the odd orchestral folk of the Magical String Band. The trio do play mostly within the vein of rock, but manage to traverse through diverse territory, such as howling mangled ballad that is "Special Boy," or near-up-tempo punk, like "The Beast is Wild!" Despite a couple of drawn out numbers, and demo quality cover art, The Stolen Organ kids have etched out an admirable draft of their vision that promises great things for the future.

Justin Langille

CHAD VAN GAELSEN SOFT AIRPLANE



Chad VanGaalen Soft Airplane (Flemish Eye / Sub Pop)

Recorded in his basement with the help of only a few friends, Chad VanGaalen has made the most of his humble resources, crafting an album of rich sonic textures and diverse instrumentation. "Willow Tree," *Soft Airplane's* banjo-driven opening track, could easily pass for a Sufjan Stevens song, with accordion and glockenspiel creating a lush backdrop for VanGaalen's tremulous falsetto. Elsewhere, *Soft Airplane* ventures into lofi electronics; the glitchy beats and blippy keyboards of "Phantom Anthills" could have been lifted from any pre-1995 Nintendo game, while "TMNT Mask" is a straight-ahead dance track.

Chad VanGaalen's sonic experiments alone would make *Soft Airplane* worth a listen, but it's his songwriting chops that make the album truly memorable, with lyrics that are poignant and rich with imagery. "I can hear the cries of the dead / Muffled by the ground / But still loud enough to make it out" he sings on "Cries of the Dead." The hypnotic "Bones of Man" has an indelible hook that will be stuck in your head for days, which would be annoying if the song wasn't so damn good. "Frozen Energon," the last track on *Soft Airplane*, is a four-minute assault of angry, overdriven guitar and dense electronic effects. And although this dissonant conclusion is a far cry from the pop sensibilities that inform the rest of the songs, it is nevertheless a fitting end to an album as eclectic and unpredictable as *Soft Airplane*.

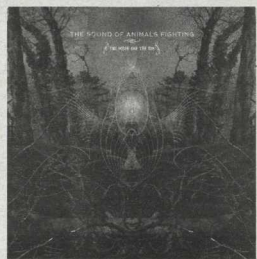
Alex Hudson

Young Rival Young Rival (Independent)

How many ways can you say absolute ass shaking excellence? The question is rhetorical and an answer is not expected. Just put on this debut EP

and words become unnecessary. While the band name brings to mind a 14-year-old Brooklynite with a propensity for the words "drive-by" and "ho," Young Rival is actually comprised of four lads from the smog-filled environs of Hamilton, Ont. The six song EP manages to reference several distinctly older sounds (the Yardbirds, the Velvet Underground, Sonic Youth) while remaining cohesive, modern and fresh. This is unsurprising, as all of the tracks were produced by Emery Dobyns, who has worked with the likes of Patti Smith and Lou Reed. The first track "Your Island" is filled with so much jangly power pop goodness it should be bottled and sold over the counter. "Poisonous Moves" continues with jangly guitars, accompanied by melodies that will appeal to fans of the Britpop sound, as will "4:15," reminiscent of Stone Roses in their prime. Rumour has it that the band is even more impressive live, so it would be wise to catch their only appearance in Vancouver at Pat's Pub on Oct. 11 before they become ridiculously huge.

Melissa Smith



The Sound of Animals Fighting The Ocean And The Sun (Epitaph Records)

For their new album, *The Ocean And The Sun*, the Sound of Animals Fighting has clearly studied the prerequisite gimmicks for any prog-rock album; the bizarre intro track; long, inscrutable titles similar to those from Of Montreal; a majority of songs that are either under two minutes or over six and, of course, tons of wailing guitar noise. *The Ocean And The Sun* sees the band in its most economic outfit yet, with only five members contributing to the recording, but that doesn't mean they are willing to skimp on energy or power; the band's characteristic barrage of interwoven sounds is the first thing to hit listeners the instant they press play.

The band's self-professed goal is to draw listeners' attention to the musical experience, rather than to the artists themselves, and listeners are mostly rewarded in their effort. This esoteric approach is undeniably alienating on first contact—but then again, this is probably intentional. While the band frequently veers into senselessness, it is always tempered by a feeling that there is a perimeter to their madness, which the band explores and pushes, but never strays beyond. However, the affected anonymity of the album does infect a few tracks with a feeling of scattered indifference. *The Ocean And The Sun* is the product of a band whose sound is still maturing, but behind its pomp and bluster lurks a nuanced, affecting commentary on human society, making this a worthy addition to the band's oeuvre.

Miranda Martini

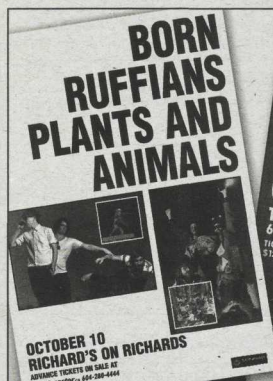
October Long Vinyl

Strictly the Dopest Hits of October

#	Artist	Album	Label
1	Chad VanGaalens*	Soft Airplane	Flemish Eye/Sub Pop
2	Defektors*	Secret Trials	Nominal
3	Hexes & Ohs*	Bedroom Madness	Noise Factory
4	Dylan Thomas & The Vancouver Vipers*	Fortune Teller Miracle Fish	Sakamano
5	The Parallels*	Arms To Hold You	La Ti Da
6	Dandi Wind*	Yolk Of The Golden Egg	Summer Lovers Unlimited
7	The Jolts*	Haute/Voltage	Independent
8	What's Wrong Toheiz*	S/T	Independent
9	You Say Party! We Say Die!*	Remik's Cube	Paper Bag
10	The Stolen Minks*	High Kicks	New Romance For Kids
11	The Clips*	Matterhorn	Independent
12	Final Fantasy*	Spectrum, 14th Century	Blocks Recording Club
13	Final Fantasy*	Plays To Please	Blocks Recording Club
14	Bison B.C.*	Quiet Earth	Metal Blade
15	Snailhouse*	Lies On The Prize	Unfamiliar
16	Various*	Emergency Room Vol. 1	Nominal
17	Coin Gutter*	Pigeonless	Vanity
18	Sterelab	Chemical Chords	4AD
19	The Walkmen	You & Me	Gigantic
20	Fleet Foxes	S/T	Sub Pop
21	The Fannies*	Black Sea	Independent
22	The Green Hour Band*	S/T	Kingdom
23	Okkervil River	The Stand Ins	Jagjaguwar
24	Woodpigeon*	Treasury Library Canada	Awesome Calgary
25	Novillero*	A Little Tradition	Mint

#	Artist	Album	Label
26	The Weirdies*	The Weirdies In 3D	Independent
27	Women*	S/T	Flemish Eye
28	D.O.A.*	Northern Avenger	Sudden Death
29	Ulrich Schnauss	Stars	Domino
30	Torche	Manderthal	Hydra Head
31	Crystal Antlers	S/T	Touch And Go
32	Legendary Pink Dots	Plutonium Blonde	Roir
33	Lady Dottie & The Diamonds	S/T	Hi-Speed Soul
34	Kimya Dawson	Alphabutt	K
35	Beck	Modern Guilt	DGC
36	The Royal We	S/T	Domino
37	Twin Crystals	S/T	SLU
38	One Hundred Dollars*	Forest Of Tears	Independent
39	Lustmord	Other	Hydra Head
40	White Lung*	Breaking Boxes/Amy	Hockey Dad
41	Pram	The Moving Frontier	Domino
42	Fucked Up*	Year Of The Pig	Matador
43	King Khan & The Shrines	The Supreme Genius Of King Khan & The Shrines	Vice
44	Various*	I Ate Your Legs	Thankless
45	Young Rival*	S/T	Independent
46	Cancer Bats	Hail Destroyer	Distort
47	Steve Dawson*	Telescope	Black Hen
48	FemBots*	Calling Out	Weewerk
49	Tricky	Council Estate	Domino
50	Sonic Youth	Sonic Youthre med Mats Gustafsson og Merzbow	SYR

CITR's charts reflect what's been spun on the air for the previous month. Rekkids with stars (*) mean they come from this great land o' ours. Most of these phat platters can be found at finer (read: independent) music stores across Vancouver. If you can't find 'em there give the Muzak Coordinator a shout at 604-822-8733. His name is Luke. If you ask nicely he'll tell you how to git 'em. To find out other great campus/community radio charts check out www.earshot-online.com.



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PLANTS AND ANIMALS
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AND THEA BOOKSTORE



THE ACORN + OHBIJOU
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\$12.50 ADVANCE
AMS EVENTS
www.ams-events.ca



Land of Talk
with JOSH REICHMANN
AMS EVENTS
www.ams-events.ca
WED. NOVEMBER 12
THE MEDIA CLUB

Who's playing? When is it? Who's putting it on?
Where is it? Who're they? What do they sound like?
How much are tickets? Who's in that band?
Who else does he play in? Where did they play last?
When was that show? Where is that place?
What band's she from? What was his old band?
Has it been announced? Who're they playing with?
How do I get ahold of them? Did they break up?
Are they recording? Are they on tour?
Are they still looking? Where does she book shows?
What kind of music is it? Who books that kind of stuff?
When was that? Where was it? Who played?

WHERE CAN I FIND OUT???



LIVEMUSICVANCOUVER.COM
comprehensive live music listings

SUNDAY

TANA RADIO (World) 9-10am
SHOOKSHOOKTA

(Talk) 10-11am
A program which targets Ethiopian people and aims at encouraging education and personal development in Canada.

KOL NODEDI

(News) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners, and walls. East Asia, South Asia, Africa, The Middle East, Europe, Latin America, Gypsy, Fusion. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae runs all styles and fashion.

BLOOD ON THE SADDLE

(Rock) 3-5pm

Real on-site-caught-in-the-boots country.

SHAMELESS (Edicta) 3-5pm

Dedicated to giving any local music act in Vancouver a crack at the PR stick, you can hear some faces you never knew you liked.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s sound-tracks and lounge. Book your jetset holiday now!

SAINT TROPEZ (Pop) 5-6pm

Welcome to St. Tropez! Playing underrated music from several decades!

<sttropez.01.9@gmail.com>

QUEER FM (Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual, and transsexual community of Vancouver. Lots of human interest features, background on current issues, and great music.

<queerfmradio@gmail.com>

RHYTHMSINDIA (World) 8-9pm

Rhythmsindia features a wide range of music from India, including popular music from the 1950s to the present. Ghazals and Bhangra, Qawwali, pop, and regional language numbers.

ALL AWESOME IN YOUR EARS

(Edicta) 8-9pm

MONDO TRASHO

(Edicta) 9-10pm

The one and the only Mondo Trasho! With Maxwell Maxwell—don't miss it!

TRANCEENDANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.

<tranceendances@hotmail.com>

MONDAY

BREAKFAST WITH THE

BROWNS (Edicta) 8-11am

Your favourite Brownstons, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights, breakfastwiththe-browns@hotmail.com

GROUND CONTROL

(Edicta) 11-12pm

Fun and independent music supported by a conversational monologue of information, opinion and anecdote focusing on the here, the now, and the next week.

<shebriev@gmail.com>

ALTERNATIVE RADIO

(Talk) 12-1pm

Hosted by David Barsamian. PARTS UNKNOWN (Pop) 1-3pm

Parts Unknown, an indie pop show that was on CiTR since 1999, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED (Talk) 3-4pm

Vegan baking with "rock stars" like Laura Peck, The Rod Jammers, Knack Knock Ganger, The Super-

fantastics and more...
THE RIB (Edicta) 4-5pm
Explore the avant garde world of music with host Robyn Jacobo on The Rib. From new electronic and experimental music to improvised jazz and new classical! So weird it could blow your mind!
NEWS 101 (News/Talk) 5-5:30pm
Vancouver's only live, volunteer-produced student and community newscast. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.
CAREER FAST TRACK (Talk) 5:30-6pm
SOME SOUND (Indie Rock) 6-7:30pm
SON OF NITE DREAMS (Edicta) 6-7:30pm
Join Jolly John Tanner, radio survivor for almost half a century now heard alternating Mondays with an eclectic musical mix of many eras from the '50s to today.

RADIO FREE GAK (Indie Rock) 7:30-9pm

THE JAZZ SHOW (Jazz) 9pm-12am

Oct. 6: A month of classics and essential recordings starting with the pivotal Coltrane album: *Giant Steps*.

Oct. 13: Vibist/composer Teddy Charles may not be a household name but many but his Tenet was an important groundbreaking band. To-

night, The Teddy Charles Tenet. Oct. 20: Bassist/composer Charles Mingus recorded this just before this hand broke up and it's one of his most intense and creative discs...

Mingus Presents Mingus.

Oct. 27: Pianist/composer Theloni-

ous Monk's *Brilliant Corners* album rescued him from obscurity and placed him at the cutting edge.

Monk with Sonny Rollins, Max Roach and Oscar Pettiford.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the world of punk rock has to offer.

WEDNESDAY

PACIFIC PICKIN' (Rock) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

<pacifpickin@yahoo.com>

GIVE 'EM THE BOOT (World) 8-9:30am

Sample the various flavours of Italian folk music. Una programma bilingue que explore il mondo della musica folk italiana.

THIRD TIME'S THE CHARM (Rock) 9:30-11:30am

Open your ears and prepare for a shock! A hardner note may make you a fan! Dealless than the most dangerous criminal!

<thirdtime@hotmail.com>

MORNING AFTER SHOW (Edicta) 11:30am-1pm

An eclectic mix of indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Local bands play live on the Morning After Sessions.

LAUGH TRACKS (Talk) 1-3pm

Comey Trach is a show about comedy. Kliph Nesteroff from the 'zine Generation Exploitation, hosts.

<generationexploit@yahoo.com, musical-boot@yahoo.ca>

REEL TO REEL (Talk) 2:30-3pm

Movie review and criticism.

NATIVE SOLIDARITY NEWS (Talk) 3-4pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity.

WINGS (Talk) 4-4:30pm

PROGRAM GUIDE

You can listen to CiTR online at www.citr.ca or on the air at 101.9 FM

SUNDAY

MONDAY

6AM	BBC		BBC	
7AM				
8AM	TANA RADIO		BREAKFAST WITH THE BROWNS	
9AM				
10AM	SHOOKSHOOKTA			
11AM	KOL NODEDI		GROUND CONTROL	
12PM	THE ROCKERS SHOW		ALTERNATIVE RADIO	
1PM			PARTS UNKNOWN	
2PM				
3PM	BLOOD ON THE SADDLE	SHAMELESS	LET'S GET BAKED	
4PM			THE RIB	
5PM	CHIPS WITH EVERYTHING	SAINT TROPEZ	NEWS 101	
6PM	QUEER FM		CAREER FAST TRACK	
7PM			SOME SOUND	SON OF NITE DREAMS
8PM	RHYTHMS INDIA	ALL AWESOME	RADIO FREE GAK	
9PM	MONDO TRASHO		THE JAZZ SHOW	
10PM	TRANSCENDANCE			
11PM	CITR RE-BROADCAST		VENGEANCE IS MINE	
12AM				
1AM				
2AM				
3AM	CITR RE-BROADCAST		CITR RE-BROADCAST	
4AM				
5AM				

WENER'S BARBEQUE

(Sports) 4:30-6pm

Time in each week to hear Daryl Wener talk about the world of sports. I'll discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship.

<ahawener@hotmail.com>

FLEX YOUR HEAD (Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

SALARIO MINIMO (World) 8-10pm

The best rock in Spanish show in Canada since 2000. None of that tropical stuff here. No accepts imitations!

<salariominimo@yahoo.com>

WEDNESDAY

SUBURBAN JUNGLE (Edicta) 8-10am

Live from the Jungle Room, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and inanity. Not to be missed!

<jackvelvet@hotmail.com>

POP ROCKS (Pop) 10-11:30am

ANNOZE (News) 11:30am-1pm

An hour and a half of avant rock, noise, plunderphonic, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and EArTated.

<ahawener@hotmail.com>

THE GREEN MAJORITY (Talk) 1-2pm

DEMOCRACY NOW (Talk) 2-3pm

RUMBLETONE RADIO (Rock) 3-5pm

Primitive, fuzzed-out garage mayhem!

ARTS REPORT (Talk) 5-5:30pm

CANADIAN VOICES (Talk) 5:30-6:30pm

AND SOMETIMES WHY (Pop/Edicta) 6:30-8pm

First Wednesday of every month.

SAMSQUANTCH'S HIDEAWAY (Edicta) 6:30-8pm

All-Canadian music with a focus on indie-rock/pop.

<amirbinder@hotmail.com>

POLK OASIS (Rock) 8-10pm

Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997.

<folkoasis@gmail.com>

JUICEBOX (Talk) 10-11PM

Developing sexual health, expressing diversity, celebrating queerness, and encouraging pleasure at all stages.

<www.juiceboxradio.ca>

HANS KLOSS' (Hans Kloss) 11pm-1am

This is pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS (Talk) 8-10am

SWEET AND HOT (Jazz) 10-12pm

Sweet dance music and hot jazz from the 1920s, 30s and 40s.

DUNCAN'S DONUTS (Edicta) 12-1pm

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <donutanddonuts.wordpress.com>

WE ALL FALL DOWN (Edicta) 1-2pm

Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd. <www.weallfalldowncihr.blogspot.ca>

INK STUDS (Talk) 2-3pm

Ink Studs focuses on underground and indie comix. Each week, we interview a different creator to get their unique perspective on comix and discuss their own interesting and upcoming works.

CRIMES & TREASONS (Pop/Hip) 3-5pm

<crimesandtreasures@gmail.com>

PEDAL REVOLUTIONARY (Talk) 5-6pm

<pedalrevolutionary@gmail.com>

STEREOSCOPIC REDOUBT (Rock) 6-7:30pm

Psychadelic, acid punk, freakbeat,

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
PACIFIC PICKIN'	BBC	BBC	BBC	BBC	
FILL IN	SUBURBAN JUNGLE	END OF THE WORLD NEWS	FILL IN	THE SATURDAY EDGE	
GIVE 'EM THE BOOT		SWEET AND HOT	SYNCHRONICITY		
THIRD TIME'S THE CHARM	SKA-T'S SCENIC DRIVE				
MORNING AFTER SHOW	ANOIZE	DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION ANNIHILATION	
FILL IN	THE GREEN MAJORITY	WE ALL FALL DOWN	THE BROADCAST	POWERCHORD	
LAUGH TRACKS	DEMOCRACY NOW	INKSTUDS	RADIO ZERO		
REEL TO REAL	RUMBLETONE RADIO A GO GO	CRIMES & TREASONS	NARDUWAR PRESENTS	CODE BLUE	
ACTIVE SOLIDARITY NEWS					
WINGS		ARTS REPORT	FILL IN	PEDAL REVOLUTION	NEWS 101
WENER'S BBQ	CANADIAN VOICES	STEREOSCOPIC REDOUBT	UBC THUNDERBIRDS SPORTS	NASHA VOLNA	
FLEX YOUR HEAD	AND SOMETIMES WHY			SAM-SQUANTCH'S HIDEAWAY	SHADOW JUGGLERS
SALARIO MINIMO	FOLK OASIS	EXQUISITE CORPSE		RAINBOW GROOVE	SYNAPTIC SANDWICH
FILL IN	JUICEBOX	LIVE FROM THUNDERBIRD RADIO HELL	SHAKE A TAIL FEATHER		BEATS FROM THE BASEMENT
	HANS KLOSS' MISERY HOUR	FILL IN	I LIKE THE SCRIBBLES	CITR REBROADCAST	
CITR RE-BROADCAST	CITR RE-BROADCAST	AURAL TENTACLES	CITR RE-BROADCAST		

prog and other grotesque and socially relevant artifacts from 1965 to today, with a particular emphasis on Vancouver's freak flag with pride.

<eveningphase.com/synchrometricradio>
EXQUISITE CORPSE
(Experimental) 7:30-9pm
 Experimental, radio-art, sound collage, field recordings, etc.
 Recommended for the insane.
 <artsonpape@yahoo.com>
LIVE FROM THUNDERBIRD RADIO HELL
(Live Music) 9-11pm
 Featuring live band(s) every week performing in the CITR Lounge. Most are from Vancouver, but some times bands from across the country and around the world are nice enough to drop by to say 'hi.'
AURAL TENTACLES
(Eclectic) 12-6am
 It could be, global, brain, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

<synchrometricradio@hotmail.com>
FRIDAY SYNCHRONICITY
(Talk) 9-10am
 Join host Marie B and discuss spirituality, health and feeling good. These that help you remember why you're here: to have fun! This is not your average spirituality show.
SKA-T'S SCENIC DRIVE
(Ska) 10am-12pm
 Canada's longest running Ska radio program. Email requests to <djska_t@hotmail.com>
THESE ARE THE BREAKS
(Hip Hop) 12-1pm
 Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
 <beatstreet@telus.net>
THE BROADCAST 1-2pm
 Betti Forde has been a pro DJ for over a decade. She's dejected throughout the world in places like

Paris, Berlin, Rome and Malmö. She couldn't be happier to be back at CITR with The Broadcast, showcasing women in music.
RADIO ZERO *(Eclectic)* 2-3:30pm
 We play an international mix of super-fresh weekend party jams from new-wave to foreign electro, baile, Bollywood, and whatever else we feel like. <eveningphase.com>
NARDUWAR
(Nordic) 3:30-5pm
 Join Nardwar the Human Serviette for an hour and a half of Clam Chowder flavoured entertainment. Doot doot doot doo... doot doo!
 <nardwar@nardwar.com>
NEWS 101 *(Talk)* 5-6pm
UBC THUNDERBIRDS
(Sports) 6-10pm
RAINBOW GROOVE
(Dance/Electronic) 9-10:30pm
 Getting you in the mood for the weekend. DJ BFAD presents a kaleidoscope of funky grooves for your mind, body & soul

SHAKE A TAIL FEATHER
(Soul/R&B) 10:30-12am
 The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.
I LIKE THE SCRIBBLES
(Eclectic) 12-2am
 Beats mixed with audio from old films and clips from the internet.
SATURDAY
THE SATURDAY EDGE
(Rock) 8am-12pm
 Now in its 22nd year on CITR, The Saturday edge is a personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits! <saturday@mac.com>
GENERATION ANNIHILATION *(Punk)* 12-1pm
 A fine mix of streetpunk and old school hardcore backed by hand interviews, guest speakers, and social

commentary.
 <crashburnradio@yahoo.ca>
POWER CHORD *(Metal)* 1-3pm
 Vancouver's longest running metal show on the air. If you're into music that's on the heavier/darker side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.
CODE BLUE *(Rock)* 3-5pm
 From backwoods delta low-down slide to urban hard honks, blues, and blues roots with your hosts, Jim, Andy and Paul.
 <codeblue@buddy-system.org>
THE LEO RAMIREZ SHOW *(World)* 5-6pm
 The best of mix of Latin American music. <leoramirez@canada.com>
NASHA VOLNA *(World)* 6-7pm
 News, arts, entertainment and music for the Russian community, local and abroad. <nashavolna.ca>
SHADOW JUGGLERS
(Dance/Electronic) 7-9pm

The show celebrates its seventh year on the air. Come join us on Saturday October 18th for a boat cruise party at Coal Harbour from 7-11pm. Interested? Write to <haden.jugger@hotmail.com>
SYNAPTIC SANDWICH
(Dance/Electronic/Eclectic) 9-11pm
 Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated aural rhythms. If you like everything from electro/techno/trance/Brit music/retro '80s this is the show for you!
 <eveningphase.com/synapticradio>
BEAT'S FROM THE BASEMENT
(Hip Hop) 11pm-1am
 Hosted by J-Boogie and Joelboy, promising listeners the latest tracks, the classics, the rare and the obscure, current events, and the special features of preps coming into the studio. Most importantly listeners can expect to be entertained... church.
 <kjymkiss@gmail.com>

Final Fantasy for Buttless Chaps Zulu's NSFW Sonic Selections.

THE BUTTLESS CHAPS Cartography CD

Chances are **The Buttless Chaps** aren't going to fit nicely into any descriptor you might try and certainly aren't going to sound like anything else you have on your shelf. They have a knack for defying genres. **Cartography**, their third studio record, is an imaginative and seamless journey that drifts from traditional country to new wave to punk, all performed without irony or pretense and it's a good thing. Special guest **Tin Vesely** of **Rheostatics** fame makes an appearance on several tracks.

CD 14.98

TV ON THE RADIO Dear Science CD

Brooklyn's finest **TWOTR** return with their third release with one clear modus operandi — to make an incredible rock record out of a dense, textured aesthetic of fuzz, feedback, strings, synth and beats! Mission accomplished my friends! **Dear Science** is a cool listen that is sure to be an instant fall fave and a critics pick come year end. Clocking in at 11 tracks, this catchy yet highly experimental and demanding release, finds the group in a darker and more brooding form than the previous stellar outing **Return to Cookie Mountain**. Elements of dub and garage seamlessly combine to form a solid foundation for **TWOTR**'s new even more ambitious guitar work. On top of this vocalist **Kyp Malone** and **Tunde Adebunre** croon pair excellence with some damp fine harmonies which provide the icing on their gloriously rich cake. Recommended.

CD 14.98

FINAL FANTASY Spectrum, 14th Century CD

In May of 2007, **Final Fantasy** and members of **Beirut** went outdoors with instruments, microphones, and **Alan Lomax**'s headphones for an ethnomusicological exercise in fake field recordings that captures the culture of the fictional land of **Spectrum**. If you're expecting dulcimers, Tibetan thigh bones, and fertility prayers, you'll be surprised by the avant pop, birdsong, and hardcore chanton contained within. **Spectrum, 14th Century** may have top notes of **Martin Denny**'s exotica and the hooks of **Rogers and Hammerstein**, but the wit and adventurous arrangements of **Spectrum**'s five songs will be recognizable to any fans of **Final Fantasy**'s **He Pops Clouds**. **Spectrum, 14th Century** is one of very different EPs **Final Fantasy** is releasing this fall.

CD 10.98

DEERHOOF Offend Maggie CD

One **Offend Maggie**, a friction between tragic and comic, masculine and feminine, is played out in spectacularly dramatic fashion. This famously cheerful band can certainly summon the thunderclaps when needed. Like the traditional enka music of Japan that **Satomi** counts among her childhood influences, these songs are often haunted by heartbreak and frustration, but at the same time they're universal, and meant to give courage to the listener. "**Chandelier Searchlight**" is a genuine pop gem, somehow simultaneously light and brash, giddy and apprehensive. Ultimately **Deerhoof** is not about notes and rhythms, but about emotion. And while **Offend Maggie** sparkles with that inimitable something-or-other for which the band's become known, what this record wears on its sleeve so boldly and poignantly, is the stark humanness of the characters in the lyrics, of the singer in front of the mic, of the band bashing it out in a room together. AVAILABLE OCTOBER 7th

CD 14.98



JOLIE HOLLAND The Living And The Dead CD

Jolie **Holland**'s new **ANTI-** album, is quite simply a breakthrough, the album her adoring fans have been waiting for. With a vocal style hailed by the *Village Voice* as "sultry and sweet, despairing and lonely," **Jolie** has experimented in the past with various settings for her unique, jazz-inflected voice; this time, working with collaborators like **M. Ward** and **Marc Ribot**, **Ms. Holland** has embraced both the rocking side of her roots heritage, and the compositional possibilities of the recording studio, multi-tracking her voice extensively for the first time. The results have intensified the evocative moodiness that has always existed in **Holland**'s music, but also brought out a rollicking looseness that serves her tales of love and loss perfectly. An artist who transcends genres and demographics, **Jolie Holland** offers us an embrace of her own, a warm, welcoming world where **The Living and the Dead** dwell side by side. **Jolie** collaborates with two legendary guitarists, **Marc Ribot** and **M. Ward** who also helped produce the CD.

AVAILABLE OCTOBER 7th

CD 14.98

LAMBCHOP OH CD

Change is a subtle thing in **Lambchop**'s world; **Kurt Wagner** is simply a great believer in the natural pace of life. **Lambchop** have evolved, adapted, and tested themselves over their long career and **OH (Ohio)** follows this pattern in typically oblique but deeply satisfying ways. For starters, it features a new producer, **Roger Mouton** (Yo La Tengo, Sleater-Kinney, Freedy Johnston), who splits duties with **Mark Nevens**. Band leader **Kurt Wagner** also acknowledges that the fundamental nature of the band itself has altered — the last five years have been about a distillation of the collective into a core band. AVAILABLE OCTOBER 7th

CD 14.98

MOGWAI The Hawk Is Howling CD

Within the spirit of their new album, **Mogwai** invokes the title of great predators of the air and the land. Fittingly, **The Hawk Is Howling** finds them hungrier than ever. All the usual bombast is there: deafening guitars, sublime strings, and an unconventional (for them) injection of laser-beam synthesizers, but they temper the fury with a meditative approach and a few reflective pieces as fine as anything they've produced since **Rock Action** (arguably their high-water mark). Aiming high as ever in their efforts to perfect a truly artistic form of atmospheric instrumental rock, the band are also typically irreverent with their song titles: "**I'm Jim Morrison, I'm Dead**" is classic **Mogwai**. That is, a band of serious jokers tearing up old classics to make new ones.

CD 14.98

FUCKED UP Chemistry of Common Life CD

Fucked Up are not the kind of punk band that can be easily described in a few words (or in a national news paper without the aid of a few strategic asterisks). Perpetually and deliberately shrouded in mystery, this is a band that released 25 fiercely inventive and frequently controversial hardcore singles in their first four years of existence before finally breaking out with 2006's **Hidden World**, an album as packed with orchestral grandeur as with punishing riffs. Last year's **Year of the Pig** LP further confounded listeners with a furious kraut-psych epic about the condition of sex workers in Canada. Now, newly signed to Matador, **Pink Eyes, 10,000 Marbles**, and the rest of this weirdly-pseudonym-ed crew are unleashing their magnanimous opus, an ambitious four-de-force encompassing life, death, religion, and science that's likely to make them not only the foremost punk band in Canada, but possibly the world. AVAILABLE OCTOBER 7th

CD 14.98



JAY REATARD Matador Singles 08 CD

For each of the six months leading up to this release, **Jay Reatard** has put out a limited edition 7-inch by Memphis garage-punk boy wonder **Jay Reatard**. Each generated more attention, but was released in a progressively more limited run, starting with 3,500 copies for the first and ending with 400 copies for the sixth. This package collects all six (excluding the **Doerhunter** track on #4), plus one extra song, to frustrate collectors and delight the general public. The **Blood Visions** and **In The Red** singles comp by this high school-dropout **Oblivians** disciple have already got people frothing at the mouth, attracting him a following well beyond the usual circle of garage purists, and true to the hype, each tune on **Matador** singles is a perfect snarling pop-punk gem. Get your grubby little hands on this one before they're all gone!

CD 14.98

BRIGHTBLACK MORNING LIGHT Motion To Rejoin CD

Occupying the territories between folk-rock and psychedelic New Mexico's infamous crystal totem town duo **Brightblack Morning Light** returns with their second release for ever-cool ever-in-tasteful **Matador Records**. Easily the finest display of electric Rhodes piano and reverbed tremolo guitar and ghostly voices, **Motion to Rejoin** is an elegy to our planet being destroyed by the madness of modern empires. Peyote, Diviner's Sage, Shamanism, Mesquite and more have all been used as enhancers, and a supplement to various transcendence practices including in meditation, psycho-nautics, and psychedelic psychotherapy and **Motion to Rejoin** is the perfect sonic agent for your ritualistic spiritual journey. Along the way you will meet ascetics with pink flowers in their hair, tellotom buffaloes and beaded wise ladies — listen to what they tell you and then dig up the roots of **Brightblack**'s soul transforming you forevermore...a meditative listen for a meditative time!

CD 14.98



THE OTHER STUFF WE DIG:

EL GINCHO — **Aleggranza CD**

DEPARTMENT OF EAGLES — **In Ear Park CD w/ 7"**

TOBACCO — **Fucked Up Friends CD/LP**

THE ORGAN — **Thieves CDEP**

THE FLESTONES — **Stocking Stuffer CD**

GRANDMASTER FLASH — **The Bridge CD/LP**

JILL BARBER — **Chances CD**

JUANA MOLINA — **Un Dia CD**

ZUCO 103 — **After The Carnival CD**

JAPANESE MOTORS — **s/t CD**

HOWLING HEX — **Earth Junk CD**

DAVID GRUBBS — **An Optimist Notes The Dusk CD**

SILVER JEWS — **Silver Jew DVD**

BIG PLACES — **s/t CD**

VIVIAN GIRLS — **s/t CD/LP**

SUBHUMANS — **Death Was Too Kind CD**

OF MONTREAL — **Skeletal Lamping CD**

ANTONY AND THE JOHNSONS — **Another World CDEP/12"**

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